

MODERN LANGUAGE NOTES.

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COMPARISON OF TWO ACADIAN FRENCH DIALECTS SPOKEN IN the north-east of North America with the Franco-Canadian dialect spoken at Ste. Anne de Beaupré, Pro- vince of Quebec.¹

I.

SINCE the appearance of Professor Sheldon's article, "Some Specimens of a Canadian French Dialect Spoken in Maine," deprinted from *Transactions and Proceedings of the Modern Language Association of America*, Vol. iii, 1887, pp. 210-18, following Professor Elliott's series of articles on Canada and the language,* interest in French dialects spoken on this continent has shown itself by the appearance in 1888 of Professor Squair's paper mentioned above; of Professor Chamberlain's article² and very useful bibliography, part ii, *Dialect Notes*, 1890; of Professor Fortier's article, "The Acadians of Louisiana," *Publications of the Modern Language Association of America*, vol. vi, 1891; and of Professor Chamberlain's articles, "Notes on the Canadian French Dialect of Granby, P. Q.," *MOD. LANG. NOTES*, Jan., 1892, and the "Canadian French Dialect of Granby, Phonetics," Jan., 1893.

Having spent some time among the Acadians on the north coast of the Baie des Chaleurs at the town of Carleton (former ancient name Tracadiegash) and also at Cheticamp on the north-west coast of Cape Breton Island, and having taken as accurate notes as possible on the popular language spoken in these remote and somewhat isolated settlements, it seemed to me worth while, as being a step toward showing the similarity and the difference in the phonology and phraseology of these dialects, to give a comparison of some of these

¹ Examined in 1888 by Professor Squair of the University of Toronto; published in *Proceedings of the Canadian Institute*, and also separately printed, entitled: "A Contribution to the Study of the Franco-Canadian Dialect."

* In *American Journal of Philology*. See "Table of References," end of present article.

² "Dialect Research in Canada."

features, with those of some American French dialect already investigated in some of the above named articles.

I take first for comparison the results obtained by Professor Squair to whose courtesy I owe a copy of his work at Ste. Anne de Beaupré.

As the dialect variations continually relate to more than the particular vowel or consonant under discussion in Professor Squair's lists, there is no other way, as far as I know, by which the differences existing between the three dialects can be made so approximately accurate and clear as by recording the pronunciation of each word in the Acadian dialects phonetically. Of course, Professor Squair's lists and headings are cited textually, exactly as he published them, and for ease of comparison, I have placed his Canadian word-list between my Acadian lists. It must be kept in mind, however, that excepting the particular vowel or consonant discussed by Professor Squair in any one word, it is in many cases impossible to be positive whether the rest of his word agrees exactly or not with the same word recorded in the dialects examined by myself. By cross references to where he may have noticed the same word two or three times, such points may in some cases be cleared up, but it must be obvious that scientific accuracy can be approximately secured only by seeing the entire word written phonetically.

The sound notation here used with the exception of *h* (Spanish *jota*)³ is identical with that used by Professor Sheldon in his article above referred to:

VOWELS: a, Fr. *pas*; ā, E. *law*; á, Fr. *rat*; ā, Fr. *an*, *en*; æ, E. *hat*; æ̃, Fr. *in*; é, Fr. *dé*; è, Fr. *tête*; ě, nasal of *é*; ə, Fr. *de*; i, Fr. *ní*; ĩ, E. *pín*; ó, Fr. *pot*; ò, Fr. *tort*; õ, Fr. *on*; ö, Fr. *peu* (rare); ô, more closed than Fr. *peu* (ô, as in Fr. *peur*, rarely heard); õ, Fr. *un*; u, Fr. *tout*; ũ, E. *pull*; ü, Fr. *lune*.

CONSONANTS: b, Fr. *bout*; d, Fr. *dent*; f, Fr. *faux*, g, Fr. *gros*; h, Fr. *honte* h, Sp. *jefe*; k, Fr. *car*; l, Fr. *long*; m, Fr. *mot*; n, Fr. *ni*;

³ *Phonetische Studien*, iii. Band, 1890, pp. 339-40.

ñ, Fr. enseignement; p, Fr. pas; r, Fr. rond; lingual; s, Fr. si; š, Fr. champ; t, Fr. tas; v, Fr. vent; w, Fr. oui; y, Fr. yole; z, Fr. zèle; ž, Fr. joue.

The numbers of the lists and the first heading is quoted from Professor Squair's "Contribution" and apply naturally only to his word list.

The comments made below these headings by way of comparison are my own.

"(1) (a, â in this list pronounced like a in E. hat").

In regard to the a in question in Professor Squair's list, to the best of my observation, the Carleton and Cheticamp sound in most of these same words seems to me to be rather the a in Passy's *rat, patte*,⁴ than that of the E. a in *hat*;⁵ however, I was often in doubt, and, perhaps, in some words where I have noted a the more nearly correct notation should be æ.⁵

CARLETON.	STE. ANNE.	CHETICAMP.
1 alé	aller	alé
2 arsé	archet	arsé
3 ardæ	ardent ⁶	ardæ
4 {æržæ (f)	argent ⁶	{æržæ (f)
{aržæ (f)		{aržæ (f)
5 {ærpæ	arpent ⁶	{ærpæ
{arpæ		{arpæ
6 {æriér†	arrière ⁷	{æriér†
{ariér		{ariér
7 atasé ⁸	attacher	atasé ⁸
8 bagāž	bagage	bagāž
9 bāg	bague	bāg
10 balē	balai ⁹	balē
11 bātēm	baptême	bātēm
12 bāri	baril	bāri
13 bāt	battre	bāt
14 kábārē	cabaret	kábārē
15 kāsē	cacher	kāsē
16 káfē	café	káfē
17 kāž	cage	kāž
18 kánāl	canal	kánāl
19 kán	canne	kán
20 kánō	canon	kánō ¹⁰

⁴ Les sons du français, 3d. edition, p. 80, 5^o.

⁵ Cf. Professor Sheldon's remark on æ and ā, p. 2, "Specimens."

⁶ Cf. Professor Squair's remark under (17).

⁷ Cf. his (12), no. 5.

⁸ Cf. M. Napoléon Legendre's remark in regard to this a on p. 132 of the work mentioned in note no. 39, and see his example; this, of course, applies to Canadian French.

† Cf. Jónain's *airière*.

⁹ amaré, Fr. *amarrer* is far more usual in all senses.

¹⁰ Cf. Prof. Squair's list (5), no. 4.

10 A suspicion of ñ however; perhaps kánōñ.

CARLETON.	STE. ANNE.	CHETICAMP.
21 káp	cap	káp
22 káraktèr	caractère ¹¹	káraktèr
23 kāròt	carotte	kāròt
24 kárt	carte	kárt
25 kaskyèt	casquette	kástset ¹²
26 {šæpó	chapeau	šapó
{šápó		
27 šaržé	charger	šaržé
28 šerité ¹³	charite	šarité
29 šas	chasse	šas
30 šat	chatte	šat
31 šatimæ ¹⁴	chatiment† ¹⁵	šatimæ ¹⁴
32 dü "black"	cirage	sirāž
33 klākyé	claquer	klātšé
34 kōpāñi	compagnie	kōpāñi
35 kōpātir	compâtir	kōpātir
36 dām	dame	dām
37 dézäst ¹⁶	désastre	dézäst ¹⁶
38 détašmæ	détachment ¹⁵	détašmæ
39 ékārāt	écarlate	ékārāt
40 ékárté	écartier	ékárté
41 ékláté	éclater	ékláté
42 égāl ¹⁷	égal	égāl ¹⁷
43 ábrásé	embrasser	ábrásé
44 ágáhé (cf. list 3, no. 33)	engager	ágáhé (cf. list 3, no. 33)
45 aráb ¹⁸	érable	aráb ¹⁸
46 èskályé(f) ¹⁹	escalier	èskályé ¹⁹ (m, f)
47 èsklāv	esclave	èsklāv
48 étāb ¹⁸	étable	étāb ¹⁸
49 étāž (f)	étage	étāž (m, f)
50 fāb ¹⁸	fable	{fāb ¹⁸ and {fāb
51 fas	face	fas
52 filās	filasse	filās
53 fōsé,† (Fr. fessér)	frapper	fōsé†
54 frōmāž ²⁰	fromage	fōrmāž ²⁰
55 gāž (f)	gage	gāž (m)

¹¹ Cf. Prof. Squair's list (12), no. 7, and foot note.

¹² Cf. Prof. Sheldon's no. 23, tšèl=Fr. quel, and his numbers 24 and 25 of "Specimens."

¹³ Perhaps influenced by šèr, Fr. cher.

¹⁴ In Carleton and Cheticamp this ā corresponds regularly to Fr. á. I know of but one exception: bátimæ=Fr. *bâtiment*, but cf. Prof. Squair's list 2, no. 8.

¹⁵ Cf. Prof. Squair's no. 17. † And also Prof. Chamberlain's comment on the word in MOD. LANG. NOTES, Jan., 1893, "Granby Dialect," p. 31, no. 5.

¹⁶ Cf. Beyer und Passy, 'Das gesprochene Französisch,' p. 87, §19, and note 2 (Cöthen, 1893); also Passy, 'Les sons du Français,' p. 101, §190 (3d. edition, 1892).

¹⁷ There is no form ég=Fr. *égaux*.

¹⁸ Cf. again, Beyer und Passy §18; also Passy, 'Les sons ...,' §184 (2); also Passy, 'Étude sur les changements phonétiques,' §379.

¹⁹ Cf. again, Passy's 'Étude,' §529.

²⁰ Cf. for almost the opposite of this L. formatum=Fr. *fromage*, Suchier's 'Le Français et le Provençal,' p. 56, §24 of P. Monet's translation (Paris, 1891) or Grüber's 'Grundriss,' p. 589, §24; also cf. Passy's 'Étude,' §543.

CARLETON.	STE. ANNE.	CHETICAMP.
56 gâlèt	galette	gâlèt
57 gârd (f)	garde	gârd (m)
58 gârdé	garder	gârdé
59 glàs	glace	glàs
60 grâp	grappe	grâp†
61 grâté	gratter	grâté
62 grâv	grave	grâv
63 grimàs	grimace	grimàs
64 hâš²¹	hache	hâš¹²
65 hârdi²²	hardi	hârdi²²
66 hârd²²	hardes	hârdes²²
67 imâž	image	imâž
68 pâpâsiâ²³	impatient	pâpâsiâ²³
69 âstâlé	installer	âstâlé
70 žârdâ²⁴	jardin	žârdâ²⁴
71 lârž	large	lârž
72 lârm	larme	lârm
73 mäsô²⁵	maçon	mäsô
74 mäl	mäl	mäl
75 mârbr¹⁶	marbre	mârbr¹⁶
76 { mârhé and mâršé	marcher	mâršé
77 mârîâž	mariage	mârîâž
78 mârto	marteau	mârto
79 mäsâk¹⁶	massacre	mäsâk¹⁶
80 ménâž	ménage	ménâž
81 mizârâb¹⁸	miserable	mizârâb¹⁸
82 mutârd	moutarde	mutârd
83 nâp	nappe	nâp
84 ôràž (f)	orange	ôràž (f)
85 pâkâž	pacage	pâkâž
86 pâr	par	pâr
87 pârtir²⁶	partir²⁷	pârtir²⁶
88 pâsiâs²⁸	patience	pâsiâs²⁸
89 plàs	place	plàs
90 prâtik	pratique	prâtik
91 kârkyé	quartier	kâršé
92 räs	race	räs
93 (râv)¶	radis	(râv)¶
94 râm	rame	âvirô* (Fr. <i>avi-ron</i>)

²¹ The aspiration is slight, due here, perhaps, to imitative origin; elsewhere, I think mostly to educational influence.

† A form like Fr. *frapper* is not popular.

‡ mäs=Fr. *main* in the sense of Fr. *poignée* is more usual.

²² Cf. preceding note, no. 21.

²³ Cf. list 11, no. 26 and list 16, no. 5. This is the regular form in both of the Acadian dialects for Fr. forms beginning with *im*, *in*, denoting privation. The Fr. *-ent*, close observation assures me to be rather *â* than *ä*; in adverbial terminations corresponding to Fr. *-ment* I feel positive of it.

²⁴ Just as I have observed in Paris the distinction between Fr. *en* or *an* and *on* to be disappearing in favor of *on*; so in these two Acadian dialects I notice a parallel between *ô*, *â*, and *ä* mostly in favor of *ä*.

²⁵ Also this form=Fr. *maçonnerie*.

²⁶ But *ž* pâr while Cheticamp has *ž* pâr.

²⁷ Cf. Prof. Squair's list 3, no. 48.

²⁸ See notes nos. 23 and 24.

¶ A form like Fr. *radis* is not in use.

* M form like Fr. *rame* is not in use. To row to the shore=nâžé à tär=Fr. *nager à terre*.

CARLETON.	STE. ANNE.	CHETICAMP.
95 râvâž	ravage	râvâž
96 žrâgârd³⁰	(je) regarde*²⁹	žrâgârd
97 rôtârdé³¹	retarders³¹	rôtârdé³¹
98 sâž	sage	sâž
99 spēktâk¹²	spectacle	(not used)
100 târdé	tarder	târdé
101 träs	trace	träs
102 vâš	vache	vâš

"(2) (*a*, *â*, *à* in this list pronounced like *aw* in E. *saw*)."

The agreement of the vowel discussed in this list (with one exception, *bâtimaž*=Fr. *bâtiment* being the form in both Carleton and Cheticamp) with that of the same words in the two Acadian dialects is perfect. Slight variations in other respects will be seen by the following comparison.

CARLETON.	STE. ANNE.	CHETICAMP.
1 i† â³²	(il) <i>a</i>	i â³²
2 âkâblé	accabler	âkâblé
3 âšâ³²	achat	âšâ³²
4 âmâsé	amasser	âmâsé
5 -âsiâ³³	-ation	-âsiô³⁴
6 âvôkâ	avocat	âvôkâ
7 bâ	bas	bâ
8 bâtimâ³⁵	bâtiment	bâtimâ³⁵
9 brâ	bras	brâ
10 sâ	ça	sâ
11 kârñâ	cadenas³⁶	kârñâ
12 kâré	carré	kâré
13 kârô	carreau	kârô
14 kârôs	carosso	kârôs
15 kâ	cas	kâ
16 kâsé	casser	kâsé

*²⁹ Prof. Squair's footnote: "I have however heard the *a* of *regarde* pronounced at Ste. Anne like *aw* in E. *saw*."

³⁰ The second sing. imperative is pronounced *ragârd*, Fr. *regarde*.

³¹ But *târ*=Fr. *tarde*; see list 3, no. 68.

† For this conversational *i*-form, cf. Passy und Beyer, 'Das gesprochene Französisch,' p. 124, §91.

³² This is invariably the pronunciation of final *a* in the Acadian dialects and Prof. Squair's words point, without exception, to the same rule.

³³ In this dialect -âsiâ regularly=Fr. *ation*.

³⁴ The *ô* is so forcible as to make me doubtful if -âsiôñ be not a more faithful transcription.

‡ I was told by M. Napoléon Legendre that this (*bâtimaž*) pronunciation was the one commonly heard in the country places about Quebec. I, myself, noted it at the Falls of Montmorency, nine miles from Quebec.

³⁵ *bâtimaž* (cf. note 23) in these two Acadian dialects in regard to the rule which can be established, that dialect *â* regularly corresponds to Fr. *â*, Passy's *a* in *pas* and final Fr. *a*, is an exception, perhaps due to confusion with the *â* in *bât*=Fr. *battre*; nevertheless the verb form is *bâtir*=Fr. *bâtir*.

³⁶ Cf. Prof. Squair's remark under *d*, and see note 119.

CARLETON.	STE. ANNE.	CHETICAMP.
17 šā	chat	šā
18 kōbā	combat	kōbā
19 kōdāné	condamner	kōdāné
20 krāšā	crachat	krāšā
21 dāné	damner	dāné
22 débā	débat	débā
23 déžā	déjà	déžā
24 délikā	délicat	délikāt
25 ābarā	embarras	ābarā
26 ātāsē	entasser	ātāsē
27 ēstōmā	estomac	ēstōmā
28 étā	état	étā
29 frākā	fracas	frākā
30 gāñé	gagner	gāñé
31 gāš	gars	gā
32 gātó	gâteau	gātó†
33 gāté	gâter	gāté
34 grā	gras	grā
35 ægrā	ingrat	ægrā
36 lā	là	lā
37 fatiké* (Fr. <i>las</i>)		lasé†
38 māšē	mâcher	māšē
39 māšwēr	mâchoire ³⁸	māšwēr
40 mirā:k ³⁹ , ¹⁸ (:=long ā)	miracle	mirā:k (:=long ā)
41 pā	pas	pā
42 pāsē	passer	pāsē
43 pātē	pâté	pātē
44 pātisōri	pâtisserie	A form like this not used
45 plā	plat	plāt ⁴⁰
46 rāmāsē	ramasser	rāmāsē
47 rā ⁴¹	ras	A form like Fr. <i>ras</i> not used
48 { šēvé, Eng. "shave", is popular rāzé	raser, ras	šēvé, E. 'shave' is also used rāzé
49 rā ⁴¹	rat	rā ⁴¹

37 Fem. is gars=Fr. *garce*.

† kēk="cake" is more popular.

* A form like Fr. *las* is not in use, also cf. list 3, no. 41.

38 Cf. Prof. Squair's list 14, no. 31.

39 In regard to the ā in this word, it is an exception in the two Acadian dialects where ā would be expected, for here in these two dialects certainly M. Napoléon Legendre's rule applies: "Devant *bl* et *cl*, il se prononce de la même manière" (that is, ā), etc. . . "il y a exception pour miracle," p. 132, tome vi, *Mémoires et Comptes-Rendus de la Société Royale du Canada*, 1887. (Tome vi, Montréal, 1888).

40 Cf. M. Legendre's remark in the work just cited (note 39). "Le *t* se fait sonner à la fin de quelques mots," etc., p. 134.

41 Passy in *Phonetische Studien* i, Band, s. 26, writes the *a* in Fr. *rat*: rā and the *a* in Fr. *ras*: ra; Beyer says the modern tendency in French seems to be to bring *a* and *ā* together. 'Phonetik,' p. 20 (Cüthen, 1888). Undoubtedly, as a rule, dialect ā corresponds to Fr. *ā*, *a* in *pas* and Fr. final *a*; while ā corresponds to the *a* in Fr. *patte*; Beyer's remarks, I think, will furnish a key for dialect variations from this rule.

CARLETON.	STE. ANNE.	CHETICAMP.
50 rēpā	repas	rēpā
51 sōldā	soldat	sōldā
52 trākā	tracas	trākā
53 vā žə vā ⁴²	va	vā žəvā ⁴²

"(3) (*a*, *ā* in this list pronounced like *au* in Fr. *chaud*)."

This is not the case in the words of the Cheticamp and Carleton dialects placed below with the Ste. Anne list for comparison. The vowel discussed is not that in Fr. *chaud*, but the same as the one in the preceding list || (2), save that when in a final syllable and followed by a pronounced consonant, whether voiced or unvoiced, it is longer. Professor Squair in his N. B. below his original list says:

"There is a tendency to drawl the *a* or *ā* of many of these words, so that it comes to have almost the sound of *ou* in E. house."

I noted this same peculiarity at the Falls of Montmorency, and even went so far as to characterize the sound as a diphthong. It is less noticeable in these two Acadian dialects. The following indicates the pronunciation of these words, which, besides the above difference in the *a* vowel sound, are pronounced in Carleton and Cheticamp as here indicated. The sign (:) = length.

CARLETON.	STE. ANNE.	CHETICAMP.
1 ā:ž (f)	āge	ā:ž (m)
2 ā:m	āme	ā:m
3 ā:n	āne	ā:n
4 ā:b and ābr	arbre (first <i>r</i> silent)	ā:b and ā:br
5 bā:ž	base	A form like Fr. <i>base</i> is not in use
6 bā:s	basse	bā:s
7 bātā:r	bâtard	bātā:r

42 Beyer and Passy in 'Das gesprochene Französisch' give the popular forms žə vé and žə va, p. 136, note 4.

|| It seems to me nearer the mid-back-wide round as in Fr. *or* than the mid-back-narrow round as in Fr. *beau*. [Cf. Professor Chamberlain's article: "The Canadian French dialect of Granby," MOD. LANG. NOTES, Jan. 1893, nos. 2, 3 and 4, p. 31: "Fr. *a*=o (sound of *o* in E. *nor* very nearly"). However, in these two Acadian dialects, I do not think it is either, and should call it low-back-narrow round as in E. *fall*, *saw*. M. Paul Passy says in regard to this sound or rather what I suppose to be this sound:

"L'arrondissement extranormal des voyelles vélaires n'est pas rare... Il suffit de mal ouvrir la bouche en disant (v) (Fr. *pas*) pour qu'on puisse le prendre pour (ɔ)... qui est la voyelle de l'anglais *saw* 'scie'."

'Etude sur les changements Phonétiques,' p. 136, §308.

CARLETON.	STE. ANNE.	CHETICAMP.	CARLETON.	STE. ANNE.	CHETICAMP.
8 bāvā:r	bavard	bāvā:r	40 lā:r	lard	lā:r
9 bāzā:r	bazar	bāzā:r	41 fatiké*	lasse	lāsé*
10 bizā:r	bizarre	A like form not in use	42 māl	māle	māl
11 blāmé	blāmer	blāmé	43 mārđi	mardi (s silent)	mārđi
12 brākā:r	brancard	brākā:r	44 mār:s	mars (s silent)	mār
13 būvā:r	buvard	būvā:r	45 pāpā	papa	pāpā
14 kādā:v ⁴³	cadavre	kādā:v	46 pāk	paque	pāk
15 kā:dr*	cadre (d=t)	kā:dr (cf. list 3, no. 30.)	47 pārk	parc	pārk
16 kānā:r	canard	kānā:r	48 i pā:r†	(il) part	i pā:r†
17 šā:l	chāle	šā:l	49 plā:t	plātre	plā:t
18 šā:r	char	kar (E. "car")	50 pāt	pāte	pāt
19 šārèt	chārette	šārèt	51 plūpā:r	plupart	plūpā:r
20 šāsi	chassis	šāsi	52 kār:r ⁴⁷	quart	kār:r ⁴⁷
21 fōrzō†=Fr. charron	forgeron	fōzōrdōšārèt†=Fr. faiseur de charette	53 rāklé	racler	rāklé
22 šātó	château	šātó	54 rāmāsé	ramasser	rāmāsé
23 klā:s	classe	klā:s	55 rā:p	rāpe	rā:p
24 déklārē	déclarer	déklārē	56 rār	rare	rār
25 dépār:r	départ	dépār:r	57 rātó	râteau	rātó
26 yāb ⁴⁴	diable	džāb ⁴⁴	58 rātłē†	rāteler†	rātłē
27 dizgrā:s ⁴⁵	disgrace	dizgrā:s ⁴⁵	59 rēgār:r	regard	rēgār:r
28 ékrāzé	écraser	ékrāzé	60 rēlāšé	relâcher	rēlāšé
29 égār	égard	égār	61 rēnār:r	renard	rēnār:r
30 ākādre	encadrer	ākādre (cf. no. 15)	62 rētār:r	retard	rētār
31 épār:r	épars	A like form not in use	63 sā:b	sable	sāb
32 èspā:s (f)	espace	èspā:s (f)	64 Rišā:r ⁴⁸	Richard	Rišā:r ⁴⁸
33 fāh ⁴⁶	fācher	fāh ⁴⁶	65 sā:b	sabre	sā:b
34 grā:s	grâce	grā:s	66 tā:š	tāche	tā:š
35 hāzā:r	hasard	hāzā:r not very popular	67 tāšé	tācher	tāšé
36 ā:r	hart	ōriōt†=Fr. ?	68 tā:r	tard	tār
37 āfā:m	infāme	āfā:m	69 tā:s	tasse	tā:s
38 žā:r	jars	žā:r	70 tāté	tāter	tāté
39 lā:š	lāche	lā:š	71 vā:z ⁴⁹	vase	vā:z ⁴⁹

⁴³ Used much in the expression ž sū māl kādāv=je suis mal cadavre, that is, mal portant.

* As noted before several times, the *r* in this position as in popular Fr. generally, is not heard. It is, however, here distinctly heard; cf. also no. 4.

⁴⁴ Cf. Pascal Poirier's remarks in tome iii, article on "La langue acadienne," beginning p. 63 of *Soirées Canadiennes*: "Il y a aussi une différence notable entre la prononciation acadienne et la prononciation canadienne des lettres *gu*, *qu*, *di*, *tu*, suivies d'une voyelle."

At the Falls of Montmorency, I noted the forms *gyāb*=Fr. *diable*; *gyō*=Fr. *Dieu* and *gyāmā*=Fr. *diamant*. Carleton has respectively *yāb*, *yō* and *yāmā*; Cheticamp *džāb*, *džō* and *džāmā*. The treatment of Fr. *t* and *d* before front vowels in these dialects offers some of the prettiest subjects of research and explanation that the student of Romance philology can desire.

⁴⁵ Assimilation to the voiced *g*; cf. *žvāl*=Fr. *cheval*.

⁴⁶ The clue to the origin of this peculiar guttural aspirate, Professor Sheldon gives us on the last page of his "Specimens."

† A form like Fr. *hart* is not in use.

† A form like Fr. "charron" is not in use.

"(4) (*ai* in this list pronounced like *è* in French *très*)."

This statement applies also to the vowel of most of the Acadian words discussed; differences in this respect as well as possible differences in other respects between the three dialects being brought out by the comparison. It should be remarked, however, that in the Acadian words, the quantity of this sound is

* A form like Fr. *lasse* is not in use; cf. no. 37, list 2.

† Cf. the star (*) on p. 11, for the pronoun *i*; and for the vowel, list 1, no. 87.

⁴⁷ Cf. E. Morceau's remarks in *Soirées Canadiennes*, "Notre prononciation," tome i (pp. 243-8): "...et la même voyelle dans la même mot, placé différemment, ou pris dans un autre sens, n'a plus du tout le même son. Nous disons correctement un quart d'heure...et nous prononçons une heure trois quarts."

† Prof. Squair's note: "In the second sing. impera. of this verb the form *rôte* is often used." Also Carleton usage.

⁴⁸ This word I recorded at the Falls of Montmorency as having a diphthong in it, for the *ā* sounded just like the diphthong in E. *shower*.

⁴⁹ Most commonly heard in the expression *pātōšé dāllvāz*=Fr. *patanger dans la vase*; *vāz*=E. "flats." On the sea-board, the substitution of *vaz* for Fr. *bonne* (not in use) is natural. I take Professor Squair's word, of course, to be E. "vase," also *vāz* in the Acadian dialects.

very short, like that in Passy's *ren*=French *renne*.⁵⁰

CARLETON.	STE. ANNE.	CHETICAMP.
1 <i>aféblir</i>	<i>affaiblir</i>	<i>afèbli</i> ⁵¹
2 <i>èg</i>	<i>aigle</i>	<i>èg</i>
3 (<i>sür</i>) ⁵²	<i>aigre</i>	(<i>sür</i>) ⁵²
4 <i>égwiy</i>	<i>aiguille</i>	<i>édžwiy</i> ⁵³
5 <i>èl</i>	<i>aile</i>	<i>èl</i>
6 <i>émé</i>	<i>aimer</i>	<i>émé</i>
7 <i>òrñé</i>	<i>araignée</i>	<i>òrñé</i>
8 <i>bèsé</i>	<i>baissér</i>	<i>bèsé</i>
9 <i>bødèns</i> ⁵⁴	<i>bedaine</i>	<i>bødèns</i> ⁵⁴
10 <i>kyès</i> ⁵⁵	<i>caisse</i>	<i>tšès</i> ⁵⁵
11 <i>kàpitèn</i>	<i>capitaine</i>	<i>kàpitèn</i>
12 <i>kòbinèzō</i>	<i>combinaison</i>	<i>kòbinèzō</i> (not very popular)
13 <i>fèb</i>	<i>faible</i>	<i>fèb</i>
14 <i>fòtèn</i>	<i>fontaine</i>	<i>fòtèn</i>
15 <i>frèz</i>	<i>fraise</i>	<i>frèz</i>
16 <i>grèn</i>	<i>graine</i>	<i>grèn</i>
17 <i>lèn</i>	<i>laine</i>	<i>lèn</i>
18 <i>lèsé</i>	<i>laisser</i>	<i>lèsé</i>
19 <i>mèg</i>	<i>maigre</i>	<i>mèg</i>
20 <i>mèzō</i>	<i>maison</i>	<i>mèzō</i>
21 <i>rèzō</i>	<i>raison</i>	<i>rèzō</i>
22 <i>ròtrèt</i>	<i>retraite</i>	<i>ròtrèt</i>
23 <i>sèzō</i>	<i>saison</i>	<i>sèzō</i>
24 <i>trèté</i>	<i>traiter</i>	<i>trèté</i>

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"TO TAKE TIME BY THE FORE-LOCK."

THE very interesting paper "On the Source of the Italian and English Idioms meaning 'To take Time by the Forelock'" ('Publications of the Mod. Lang. Assoc. of America,' viii, 303 ff.) suggests a few notes supplementing, in part, the collections of the author, Professor Matzke.¹

The passage from Politian which Professor Matzke quotes from the 'Vocabolario Universale Italiano' and which, as he says, has eluded all his attempts to verify it, may be found in the *rispetti* beginning "O trionfante

⁵⁰ Passy, 'Les sons du Français,' third edition (Paris 1892), p. 80, 60.

⁵¹ I have put on record a half dozen infinitives in *i* in this dialect; they are rare.

⁵² A form like that of Ste. Anne is not in popular use.

⁵³ Cf. Prof. Sheldon's "æn édžuidž=Fr. une aiguille, no. 36, "Specimens."

⁵⁴ Means, however, in the popular speech a man with *em-bonpoint*.

⁵⁵ The remark in regard to Fr. *t* and *d* before front vowels in note 44 applies no less aptly to the treatment of Fr. *k* and *g* before front vowels.

¹ After this paper was in the hands of the editor, I received the 'Proceedings of the Mod. Lang. Assoc. for 1892,' from which it appears (p. lxxv) that, at the meeting at which Professor Matzke's paper was read, Dr. Pietsch referred to Cato and Professor Bright to Shakspeare ('Othello,' 'All's Well') and Tennyson ('To the Queen').

sopra ogni altra bella," st. 7. ('Poesie del magnifico Lorenzo de' Medici e di altri suoi Amici e Contemporanei,' Lond., 1801, ii, p. 66).

"Il tempo fugge, e tu fuggir lo lassi,
Chè non ha il mondo la più cara cosa;
E se tu aspetti che il maggio trapassi,
Invan cercherai poi di cor'la rosa;
Quel che non si fa presto, mai poi fassi,
Or che tu puoi non istar più pensosa;
Piglia il tempo che fugge pel ciuffetto,
Prima che nasca qualche stran sospetto."

The note of Politian mentioned by Erasmus without a reference (Matzke, p. 323) forms cap. 49 of Politian's 'Miscellanea.'² The title is 'Contentio epigrammatum graeci Posidippi: et latini Ausoni super occasionis imagine: tum pulcherrima ecphrasis graeci Callistrati.' The contents of the note are very much what Professor Matzke divined; but it is to be observed that Politian speaks of the epigram of Ausonius as well-known (*celebre*).³ At the end he refers to an oration of "Nicephorus" *de virgine Deipara*.

The oration of Nicephorus Gregoras *Εἰς τὸν εὐαγγελισμὸν τῆς ὑπεραγίας Θεοτόκου*⁴ has, perhaps, never been printed; but the same author's 'Byzantine History' contains a passage which, according to Boivin, is identical or almost identical in phraseology with the exordium of the oration. This passage is added to illustrate the remark 'ἅλλ' ἢ τοῦ χρόνου ταχίστη φορά βραδυτῆτα πραγμάτων οὐκ οἶδε φιλεῖν, and runs as follows:

"Εὐοὶ γὰρ τῶν ζωγράφων ἐκείνους πολλὰ-
κίς ἐπῆει θανμάζειν, καὶ τῶν ἀνδριαντο-
ποιῶν ὁπόσοι τῆς χρονικῆς περιόδου τὸ ταχὺς
μυεῖσθαι διὰ τῆς τέχνης ἐδέλοντες ἀνδρα
ποιοῦσιν ὁπίσθοφαλακρον μὲν ὥς ἐπίπαν,
οὐ πᾶν δ' ἀναφαλαγτίαν, ἀλλὰ μέτωπον
προϊσχόμενον λαόνιον καὶ κόμην ἐκεῖθεν
μακρὰν καθευμένον. Τάλλα γὰρ ὄντες σο-

² Sig. h iii of the first edition (Florence, 1489). The Harvard College Library copy contains the interesting autograph inscription:

"Angelus Politianus Alexandro Sartio Bonofii Suo. | dono
dat: Monumentū & pignus amoris: mcccclxxxii. Die. Maj.
Bononie. | Ego Angelus Politianus: | Qñ vis Archetypus
[illegible] nugas."

³ Machiavelli's "Capitolo dell'Occasione" ('Opere,' ed. 1550, pt. v, pp. 33, 34) beginning "Chi se' tu, che non pas donna mortale," is a paraphrase of the epigram of Ausonius (cf. Villari, 'Niccolò Machiavelli e i suoi Tempi,' 1882, iii, 177).

⁴ The title and the opening words ('Εὐοὶ δὲ τῶν ζωγράφων πολλὰκίς ἐκείνους ἐπῆει θανμά-
σαι καὶ τῶν ἀνδριαντοποιῶν) are given by Boivin in the list of the works of Nicephorus prefixed to his edition of the 'Byzant. Hist.' (see 'Byzant. Hist. SS.,' vol. xx, sig. dij, Venice, 1792, or Migne, 'Patrol. Gr.,' cxlviii, 50).

φοι μόνης λείπονται φωνῆς ἐνταῦθα· καὶ ταύτην δὴ ταῖς τῶν χρωμάτων ἥμισυ μιμεῖσθαι δύνανται βαφαῖς. ὅθεν διγῶσαν οὐτῶσί πως ἰστασι νομοθεσίας εἰκόνα, καὶ ἀνεκλάλητον κήρυκα πᾶσιν ἀεὶ διανεμόμεν, οἷς ἐρράθυμμενον τὸν βίον ἀνύειν οὐκ ἔστιν αἰδῶς, νογονουχὶ βοῶντες, ὥς πατόπιν ἰουδοι τριχῶν οὐ παρέξει λαβὴν ὁ καιρὸς, ἀλλ' ὀλιθον καὶ ἀποτυχίαν τοῦ ποθομένου μακράν, τῆς ἐμπροσθέντα σῆδ' τοῦ χρόνου λαβῆς παρερρύηκνίας καὶ ὅλως ἀπηγορευκνίας ἅπαν τὸ ἀμιλλώμενον. ('Byz. Hist.' xiii, 1, 4, 'Corpus SS. Hist. Byzant.,' xix, ii, 633, Migne, 'Patrol. Gr.,' cxlviii, 852). All this is repeated almost word for word later in the same work (xxii, 4, 2). See also St. Cyril on John vii, 34, and Nicephorus Collistus, 'Eccl. Hist.,' xvi, 22.

At page 323 Professor Matzke quotes from Erasmus's 'Adagia':

"Ad quod erudite simul et eleganter allusit quisquis is fuit, qui versiculum hunc conscripsit *Fronte capillata, post est Occasio calva*,"

adding in a foot note: "It would be interesting if it were possible to answer this question of Erasmus." The line occurs in the so-called 'Disticha Catonis,' ii, 26:

"Rem tibi quam nosces aptam dimittere noli;
Fronte capillata, post est Occasio calva."⁵

The query of Erasmus refers not to the whereabouts of the verse, but indicates merely a general doubt as to the author of the collection. This doubt is more clearly expressed in the dedicatory epistle (dated Aug. 1, 1523) prefixed to his own edition of the 'Disticha':

"Porro cuius Auctoris sit hoc opus, et utrum unius, an plurium, non admodum referre puto. Catonis ob id tantum arbitror dici, quod sententias habeat Catone dignas."

In his scholium on this distich he refers to his own note in the 'Adagia.'

The immense popularity⁶ of "Cato" throughout Europe in the Middle Ages lends to the occurrence of this line in the 'Disticha' an important bearing on some of the questions discussed by Professor Matzke. For whatever purpose the extant Anglo-Saxon version

⁵ Cf. 'Dist.,' iv, 45: "Quam primum rapienda tibi est occasio prima, Ne rursus quaeras quae jam neglexeris ante."

⁶ See especially Zarncke, 'Der deutsche Cato,' p. 1; Feilick, 'Sitzungsber. d. Wiener Ak., Phil.-Hist. Cl.' xxxvi, 211; Paul Meyer, *Romania*, vii, 20; Manitius, *Philologus*, li, 164-171.

was prepared, the record of Otloh's attempt to oust Cato and Avian from the schools and to introduce his own 'Libellus Proverbiorum' establishes the fact that the 'Disticha' was used as an elementary manual by pupils in the eleventh century, and there is abundant evidence of its continuous employment as a school-book, in England as well as elsewhere, down to 1750 or even perhaps 1800.

Much of this evidence is conveniently summarized by Beets ('De "Disticha Catonis" in het Middelnederlandsch,' pp. 4 ff.), who also gives a useful, though far from complete, bibliography.⁸ There were about a dozen different English translations before 1600, besides an abundance of English reprints of the Latin texts (see Hazlitt's 'Warton,' iii, 133 ff.; Hazlitt, 'Handbook,' p. 78, 'Collections and Notes,' [1st Series,] p. 72, 2d. Series, p. 87).

Two or three additional bits of testimony with regard to the use of the work in English schools may not be out of place.

In 'Piers Plowman,' C, viii, 30-34, Sloth confesses:

"Ich haue be prest and person . passyng therty wintere,
ȝut can ich nother solfye ne syngre . ne a seyntes lyf rede.
Ac ich can fynde in a felde . and in a forlang an hare,
And holden a knyȝtes court . and a-counte with the reye;
Ac ich can nouht constrye Catoun . ne clergialliche reden."

In the 'Towneley Mysteries' (p. 94, *Prima Pastorum*); one shepherd says to another, who has quoted Virgil:

⁷ Manitius, *Philologus*, li, 166, referring to Pez, 'Thesaur. Anecd.,' iii, 2, 487. Cf. John of Salisbury, 'Polycraticus,' vii, 9, 'Opera Omnia,' ed. Giles, iv, 112, —a passage quoted by Canegietier, 'Rescripta Boxhornio,' cap. 3, as "vii, 3." Conrad of Hirschau (twelfth century) says that Cato followed the grammar; Sicut literam sillabae vel dictionis cognitio, sic Cato Donatum in parvulorum studio subsequitur. 'Dial. super Auctores,' ed. Schepss, p. 31. No doubt the 'Disticha' was compiled for boys in the first place, as most scholars agree.

⁸ At p. 103, Beets, apparently following Engelmann's 'Bibl. Script. Class.,' ed. Preuss, p. 110, gives the following entry:

"Cato's Moral distichs englished in couplets with some account of the piece and conjectures concerning its author by Benj. Franklin, 1735. Philadelphia, B. Franklin."

The author of this version was not Franklin, but James Logan, and the title-page runs as follows, according to P. L. Ford, 'Franklin Bibliography,' 1889, p. 15: "Cato's Moral Distichs Englished in Couplets. Philadelphia: Printed and Sold by B. Franklin, 1735." Mr. Ford is wrong, however, in his note: "The work is reprinted and fully described in Phile's *Philobiblion*, ii, 25." The Messrs. Phile reprinted book i. only.

"It semys by youre Laton
Ye have lerd youre Caton."

A 'catalogue of books at Stafford Castle, 1556' includes 'Cato, cum Comento. W. de Worde, Lond., 1508,' and 'Cato, Anglice. Thos. Berthelet, Lond., 1550' (Historical MSS. Commission, Appendix to Fourth Report, p. 328).

Skelton, "Speke, Parrot," vv. 181 ff., complains that

"Plauti in his comedies a chyld shall now reherse,
And medyll with Quintylyan in his Declamacyons,
That Pety Caton can scantly construe a verse,"

referring, no doubt, to the *Breves Sententiae* prefixed to the 'Disticha,' and not, as Dyce supposed, to the *Facetus*.

In Nicholas Breton's 'Wits Trenchmour,' 1597 (p. 17, 'Works,' ed. Grosart, vol. ii.), a father interrogates his son:

"Mine Hoast . . . began to examine his Sonne of his study, in this manner. Come hether Sirra, how haue you spent these fue last yeares, that I haue beene at no little charge with you for your learning? Let me heare you what haue you read, since you gaue ouer your Grammer, and your Cato, and those toyes."

Drayton, in a charming passage in his "Epistle to Henry Reynolds" (vv. 17 ff., 'Works,' ed. 1748, p. 393, 'Selections,' ed. Bullen, p. 140) tells us how young he was when he read Cato:

"For from my cradle you must know that I
Was still inclin'd to noble Poesie;
And when that once *Pueriles* I had read
And newly had my *Cato* construed,
In my small selfe I greatly marveil'd then
Amongst all others what strange kinde of men
These Poets were; and pleased with the name
To my milde Tutor merrily I came,
(For I was then a proper goodly page,
Much like a Pigmy, scarce ten yeares of age."

The evidence of Charles Hool, in the *Advertisement* to his edition of the 'Distichs' "with one row English and another Latin" (London, 1659), is particularly interesting:

"I shall only say, that this Book hath been every where approved on, and taught in Schools and all Countries for these many Ages together, insomuch, as Planudes turned

⁹ This is Leonhard Culmann's 'Sententiae Pueriles pro primis Latinae Linguae Tyronibus ex diversis Scriptoribus collectae.' (Malone, 'Life of Shakspeare,' in the Var. of 1821, ii, 104; Dyce's *Peele*, 2d ed., i, 156.) Charles Hool translated this manual.

the Distichs into Greek. Erasmus made Scholia's, and others before him had written Commentaries upon them. Corderius for his own ease and Scholars benefit construed them in French, and some (about 70 years since) converted his construction into English. Sir R. Baker J. P. and sundry others, have rendred them in English Verse: So that I shall neither seem to introduce a new Author, or to bring any uncouth device into our Schools, if for the sweetning of this Poet, and that children may more easily digest it I take the like course that others of greater worth have done before me."

We also learn from Hool that the famous sixteenth century school-master Richard Mulcaster thought Cato "too serious for little Ones that mind nothing beyond their toys."

There can be no doubt, then, that such of the Elizabethan writers as had attended a grammar-school had made the acquaintance of *Occasio* with her locks in front. Shakspeare has at least three allusions to the idea.

"If he found her accordant, he meant to take the present time by the top and instantly break with you of it." ("Much Ado," i, 2).

"Not one word more of the consumed time.
Let's take the instant by the forward top."

("All's Well," v, 3, 38-39.)

"He protests he loves you
And needs no other suitor but his likings
To take the safest occasion by the front
To bring you in again."

("Othello," iii, 1, 50-53.)¹⁰

¹⁰ Of the editors of Bacon's 'Essays,' Dr. Aldis Wright and Mr. Reynolds quote the line "*Fronte capillata*," etc. (*Of Delays*) but neither refers to Cato. Mr. Reynolds (p. 157) adds interesting passages from Rabelais ('*Gargantua*,' i, 37) and Cardan ('*De Sapientia*,' lib. iii.).

Add "*Et verissimum certe est quod de occasione sive fortuna dici solet, si transferatur ad naturam: videlicet, eam a fronte comatam, ab occipitio calviam esse.*" Bacon, 'Novum Organum,' i, 121, 'Works,' ed. Spedding, i, 216.

Cf. Mulcaster, 'Positions,' 1581, ed. Quick, p. 18:

"Wherefore I must once for all, warne those parentes, which may not do as they would, vpon these same lettes which I haue recited, or any other like, that they take their oportunitie, when so euer it is offered, bycause occasion is verie bald behinde, and seldome comes the better."

Greene, "Philomela," 1592, 'Works,' ed. Grosart, xi, 122:

"Seeking fit oportunitie to find Madame Philomela in a merrie vaine, for Time is called that Cappelata [sic] Ministra that fauours Louers in their fortunes."

Greene, "Never too Late," 1590, 'Works,' viii, 90:

"Francesco . . . tooke oportunitie by the forehead."

Gabriel Harvey, "Pierce's Supererogation," 1593, 'Works,' ed. Grosart, ii, 309:

"I dare not say that Pittacus was as wise, as he, that beginneth like front-tufted Occasion (for Occasion is balde behinde)."

It is worth observing that this distich of Cato's is separated by only four from his "Somnia ne cures" (ii, 31) triumphantly quoted by Dame Pertelote in the "Nun's Priest's Tale" (120-121):

"Lo Catoun, which that was so wys a man,
Seyde he nat thus: 'Ne do no fors of dremes'!"

That the use of the book in schools was known to Chaucer is suggested by a passage in "The Manciple's Tale" (228-230):¹¹

"The firste vertu, sone, if thou wolt here,
Is to restreynen and kepe wel thy tonge:
Thus lerne children whan that they ben yonge."

The first two lines are Cato's "Virtutem primam esse puta compescere linguam." The lines quoted from "The Manciple's Tale" occur in a discourse which is full of reminiscences of the 'Tractatus de Arte Loquendi et Tacendi' of Albertanus Brixiensis, and the 'Tractatus' quotes the Latin verse with a "Catho dixit"; but the italicized line is Chaucer's own. To be sure, the proverb also occurs in the 'Roman de la Rose':

"Sire, la vertu premeraine
C'est de sa langue refréner."
(13117-21, ii, 48, Michel)

and "Thus lerne children whan that they are yonge" may mean only that one of the first lessons of our youth is to hold our tongues. But it is in any case likely that Chaucer knew his Cato in the original and had studied it at school. The fact that he regularly uses the form *Catoun* is not proof that he knew the 'Disticha' in a French translation only (cf. Fiedler, Herrig's *Archiv*, ii, 396, with Beets, *op. cit.*, p. 101). The same form *Catoun* occurs

Burton quotes "Post est occasio calva" in a note to "Omit not occasion, embrace opportunity, lose no time," in the remarkable gnomic "member" of his 'Anatomy of Melancholy' (pt. ii, sec. 3, memb. 7).

¹¹ See Lounsbury, 'Studies in Chaucer,' ii, 359. Cf. Zupitza, Herrig's *Archiv*, xc, 262, and add: "And Cato doth say, that in olde and yonge The fyrste of vertue Is to keep thy tonge." F. S[eager], 'The Schoole of Vertue,' 1557, vv. 491-494 (Furnivall, 'Babees Book,' etc., p. 344). Cato is often referred to in Seager's treatise.—The remarks of Paul (*Beitr.* ii, 419; cf. Sievers, *id.*, xii, 493) in defence of the MS. reading "Drie tugende sint in dem lande, swer der eine kan begân" ('Minnesangs Frühling,' 14, 14 f.) might perhaps, have been strengthened by a reference to this distich of Cato's.

in a passage ("Merchant's Tale," 133) written, as Koeppel (Herrig's *Archiv*, lxxxvi, 38-39) has proved, when Chaucer had the Latin text of Albertano's 'Liber Consolationis' before him.

It may be that Chaucer neglected the picturesque "fronte capillata" because he did not understand it. The verse certainly gave much trouble. The compilers of the 'Cato Rhythmicus' ('Berichte ü. d. Verhandl. der k. sächs. Gesellsch. d. Wissensch.,' xv, 62) misunderstood it. The compiler of the 'Cato Leoninus' (*id.*, xxii, 187), and the Middle Dutch and Middle High German translators omit it. Of the three Old French versions that have been published,¹² only that of Elie de Winestre (439 ff., ed. Stengel, p. 128) reproduces the idea of the original clearly. The anonymous Old French translator whimsically renders the verse by

"Tun frunt ad chevelure
Ne sées cum long tens te dure
Quant fortune te fra cauf,"
582 ff., p. 129.

and the words of Everard are so ambiguous that one cannot blame the author of the Vernon MS., Middle English version, for misunderstanding them and rendering the whole distich in the following absurd fashion:

Profitable þing to þe
Leeue hit not to rare;
þat forehed is lodly
þat is calouh and bare.
(381-384, ed. Goldberg, *Anglia*, vii, 173).¹³

The introduction of *Fortune* by Everard is noteworthy ("Kar fortune est chaniable"). Elie has *aventure* ("Aventure est chaniable," etc.). The Anglo-Saxon Cato edited by Neþab does not contain the distich at all.

¹² Stengel, *Aug. u. Abh.*, nr. 47. Professor Manly reminds me of the fact that Planudes did not understand this line and that Scaliger ascribes his blundering translation of it to the faulty reading *post haec fot post est*. See Scaliger's note in Arntzen's 1735 ed. of Cato, p. 333. The oldest Cato MS. (the Veronensis), oddly enough, omits the whole verse; see K. Schenkl, *Ztschr. f. d. österr. Gymn.*, xxiv, 497.

¹³ The Fairfax MS. fragment (ed. by Brock in the E. E. T. S. 'Cursor Mundi,' p. 1669) lacks this part of the 'Disticha.' I know nothing of the English version contained in the Dublin (Trinity College) MS. ('Hist. MSS. Commission, Fourth Report,' *App.*, p. 596) and the Hengwrt MS. ('Second Report,' *App.*, p. 106). Perhaps it is Burgh's (cf. Zupitza, Herrig's *Archiv*, xc, 296).

Though Chaucer nowhere mentions the distich under consideration, it is worth noting that the "elapsum semel Non ipse possit Iuppiter reprehendere" of Phaedrus (v, 8) quoted by Professor Matzke (p. 315) is pretty well reproduced by the proverbial

"For tyme ylost wol not recovered be"
("Troilus," iv, 1283), which appears also in "The Hous of Fame":

"For tyme ylost, this knowen ye,
By no way may recovered be" (1257-8).

and in two passages of the "Confessio Amantis":

"For no man may his time lore
Recover" (ed. Pauli, I, 298)

"But so wise man yet never stood
Which may recover time ilore"
(ed. Pauli, II, 51) 14

as well as in the English 'Romaunt of the Rose':

"Thy tyme thou shalt biwepe sore
The whiche never thou maist restore
For tyme lost, as men may see,
For no thyng may recured bee"
(5121-24, Kaluza, p. 295).

where the original has merely:

"Le tens qu'auras perdu plorras
Mes recouvrer ne le porras"
(Kaluza, p. 294; Michel, I, 155.)

The substitution of Fortune for Occasion in the allegory took place earlier than Professor Matzke seems to think (p. 326). See "Perceval le Gallois":

"Ha! Perceval, fortune est cauve
Derrière et devant chevelue.
Maudehait ait ki te salue
Et ki nul bien te viut ne prie!
Que tu ne l'as desiervi mie,
Fortune quant tu l'encontras."

(vv. 6024 ff., Potvin, I, 201; cf. vv. 6040 ff., and Everard's Cato, quoted above.)

It is also of some interest in connection with Professor Matzke's argument about the introduction of the allegory of *Occasio* into England, to observe that the substance of Posidippus's epigram was actually published in English as early as 1586, three years before

14 See Lounsbury, 'Studies in Chaucer,' II, 151; cf. *Harvard Studies and Notes in Philology and Literature*, I, 54-55.

the date of Greene's "Menaphon." In Geoffrey Whitney's 'Choice of Emblemes' (Leyden, 1586), p. 181,¹⁵ Alciato's figure is copied and the copy is accompanied by the following version of the Latin translation of Posidippus's lines:

"IN OCCASIONEM."

"To my Kinsman M. GEFREY WHITNEY.

"What creature thou? *Occasion* I doe shewe.
On whirling wheele declare why doste thou stande?
Bicause, I still am tossed too, and froe.
Why doest thou houlde a rasor in thy hande?
That men maie knowe I cut on euerie side,
And when I come, I armies can deuide.

"But wherefore hast thou winges vppon thy feete?
To shewe, how lighte I flie with little winde.
What meanes longe lockes before? *that suche as meete*,
Maye houlde at firste, when they occasion finde.
Thy head behinde all balde, what telles it more?
That none shoulde houlde, that let me slippe before.

"Why doest thou stande within an open place?
That I maye warne alle people not to staye,
But at the firste, occasion to imbrace,
And when shee comes, to meete her by the waye.
Lysippus so did thinke it best to bee,
Who did deuise mine image, as you see."

Professor Matzke remarks (p. 333) that "in the English expressions it is Time or Opportunity whose forelocks must be grasped, and not Fortuna." The passages furnished him by Dr. Murray cannot have included the following from Nashe, 'Have with you to Saffron-Walden,' 1597 ('Works,' ed. Grosart, III, 12): "To whom I wish no better fortune, than the forelockes of Fortune he had hold of in his youth."

I cannot refer to the Italian original of Greene's lines in the "Tritameron of Love" (Matzke, p. 334). The sonnet of Lorenzo de' Medici, beginning:

"Amico, mira ben questa figura,
Et in arcano mentis reponatur,"¹⁶

is worth comparison. It is reprinted in explanation of a pretty figure of Fortune's wheel in Jeronimo Ruscelli's 'Imprese Illustri' (Venice, 1580), p. 89, and reads as if really written to accompany some such design.

15 'A Choice of Emblemes, and other Devises, for the moste parte gathered out of sundrie writers, Englished and Moralized. And diuers newly devised, by Geoffrey Whitney.' I have used the fac-simile reproduction edited by Mr. Henry Green, London, 1866.

16 'Poesie,' London, 1801, p. 169.

The double-faced Fortuna mentioned by Professor Matzke at p. 329 is abundantly illustrated by E. Gorra, 'Studi di Critica Letteraria,' 1892, in an essay "Di alcune propaggini del Romanzo della Rosa."

It is idle to multiply references to emblem-books for *Occasio* or *Fortuna*, but the following lines from 'Achillis Bocchii Bonon. Symbolicarum Quaestionum Libri Quinque' (Bologna, 1574), lib. iii, symb. 71, p. cliii, are worth quoting:

"Iam tibi dum rebus se occasio amica gerendis
Opportune offert fronte comata, tene.
Momento præteruolat haud vnquam reditura.
Occiput en calva est, lentus es? illa abiit."

The accompanying engraving represents *Occasio* lying face downward on the rim of an upright wheel. In Gilles Corrozet's 'Hecatographie,' 1540, emblem 84, as described by Henry Green, 'Shakespeare and the Emblem Writers,' p. 261,

"Occasion is in a boat and standing on a wheel; she has wings to her feet, and with her hand she holds out a swelling sail; she has streaming hair, and behind her in the stern of the boat Penitence is seated, lamenting for opportunities lost."¹⁷

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ON THE SOURCE OF THE ITALIAN AND ENGLISH IDIOMS MEANING

'to take time by the forelock,' with
special reference to Bojardo's
Orlando Innamorato, book
ii, cantos vii-ix, by
J. E. Matzke.*

PROFESSOR MATZKE states the results of the first part of his researches on page 331 in these words:

¹⁷ Green, p. 265, reproduces plate vii of David's 'Occasio Arrepta Neglecta' (Antwerp, 1605). The title of the plate is "Dum Tempus labitur, Occasionem fronte capillatam remorantur." Time is flying through the air. A number of men are grasping at the forelocks of *Occasio* (who stands on the ground) and one has a firm hold. One speech in the accompanying dialogue is significant: "Aufugiat? sparsos potius pro fronte capillos Arripite." Add de Hooghe's plate (to which Professor Manly calls my attention) in Green, p. 13.

*Publications of the Mod. Lang. Assoc., Vol. viii, No. 3, pp. 303-334.

"The revival of the allegory of Lysippus, which seems to have been completely forgotten after Ausonius, was due to Poliziano. (1). Through him Bojardo became acquainted with the epigram of Ausonius, and he bretonized the idea in his episode of the chase of the Fata Morgana by Orlando. (2). The formulating of the idea into an idiom seems also to be due to Poliziano. The oldest instances employ the words *tempo* and *occasione*; later *Fortuna* supplants almost entirely these older words."

1. On page 323 the writer quotes the following passage from Erasmus;

"Ejus (sc. Temporis) simulachrum ad hunc modum fingeat antiquitas. Volubili(s) rotae pennatis insistens pedibus, vertigine quam citatissima semet in orbem circumagit, priore capitis parte capillis hirsuta, posteriore glabra, ut illa facile prehendi queat, hac nequaquam. Unde dictum est '*occasione* arripere.' Ad quod erudite simul et eleganter allusit quisquis is fuit, qui versiculum hunc conscripsit

'Fronte capillata, post est Occasio calva.'"

In a foot-note referring to *quisquis* the author adds: "It would be interesting if it were possible to answer this question¹ of Erasmus."

A glance into Otto, 'Die Sprichwörter der Römer,' Leipzig, 1890, s. v. *occasio*, or into Forcellini, 'Lexic.,' Prati, 1858-75, s. v. *occasio*, or into Grimm, 'Wb.,' s. v. *Gelegenheit*, shows that the line is taken from the so-called 'Catonis disticha.' The complete distich² reads:

"rem tibi quam nosis aptam dimittere noli,
fronte capillata post est (var. haec) occasio calva."
'Catonis dist.,' 2, 26.

"The collection dates from a good period, perhaps s. iii-iv, A. D."³

Considering the popularity which the 'Disticha' enjoyed during the Middle Ages, the numerous MSS.,⁴ their use as a school-book,⁵

¹ There is no question that Erasmus wants to say: Whoever wrote this verse, whether Cato or somebody else. Erasmus has himself edited the Disticha: 'Disticha moralia, titulo Catonis, cum scholiis auctis Erasmi Roterodami. Apophthegmata Graeciae sapientum, interpr. Erasmo. Eadem, per Ausonium, cum schol. Erasmi . . .,' Londini, 1514. See 'Ersch and Gruber,' s. v. *Erasmus*, p. 203, and Bursian, 'Gesch. d. class. Philol.,' München, 1883, p. 148.

² I quote from Grimm.

³ Teuffel-Schwabe; tr. by Warr, § 398, 1.

⁴ On MSS. and editions see Teuffel-Schwabe, l. c., 2. Add 'Dicta Catonis quae vulgo inscribuntur Catonis disticha de moribus,' ed. G. Némethy, Budapestini, 1892.

⁵ Eckstein, 'Lat. Unterricht' (Schmid, 'Encyklop.,' 4, 237).

the frequency with which they are quoted by other writers, the many translations into other languages,⁶ nobody will believe that the allegory of Lysippus was forgotten after Ausonius and that it needed Poliziano to revive it.

Of Italian translations of Cato I have at hand only Tobler, 'Die altvenez. Übersetzung d. Sprüche d. Dionysius Cato,' Berlin, 1883:

Tu no uoler abandonar
La causa,
La qual tu cognose
Couigneuol ati(,);
Lo fronte pleno de cauili(,);
De darere
Questa ocasion
Sera calua. P. 63.

The MS. is of the second half of the thirteenth century. Of English translations, Goldberg, 'Ein englischer Cato' (*Anglia*, vii, 165-177) is the only one at my disposal:

Profitable þing to þe
Leeue hit not to ȝare;
þat forehed is lodly
þat[?] is calouh and bare. P. 173.

The MS. was written about 1375.

I have found also the following instances:

monstrum!
Fronte capillata, sed retro rasa caput!
Henricus Septimellensis, "Elegia de diversitate fortunae"
(M. P. 204, 855).

These words are addressed to Fortune.—On the popularity of the poem see Gaspary i, 43.

... capitis pars anterior vestita capillis
Luxuriat, dum calvitium (V. calvitie) pars altera luget.
Alanus, 'Anticlaudianus' (Wright 2, 400).

This is said of Fortuna.

Episcopi cornuti
conticuere muti,
ad predam sunt parati,
et indecenter coronati
pro virga ferunt lanceam,
pro infula galeam,
clipeum pro stola,
[hec mortis erit mola,]
loricam pro alba,
[hec occasio calva,]
pellem pro humerali
pro ritu seculari.

Carmina burana xvii, 7.

⁶ On mediæval translations and editions see Teuffel-Schwabe, l. c. 2. A Catalan translation is spoken of by Morel-Fatio in his "Katalanische Litteratur" (Gröber's 'Grundriss,' ii, 2, 108).

Fortune plango vulnera
stillantibus ocellis,
quod sua mihi munera
subtrahit rebellis;
verum est quod legitur,
fronte capillata,
sed plerumque sequitur
Occasio calvata. *Ibid.*, lxxvii, 1.

Fortune bona primitus
voluntas est immersa,
in meque mihi penitus
novercatur aversa.
In valle 'haec parapsidis'
stat fronte capillata,
que nunc 'aures' aspidis
habet retro calvata. *Ibid.*, 174, 11.

Ventura son, c'a tutto il mondo impero,
Di dietro calva e co 'l ciuffetto in alto.
Matteo Frescobaldi Rim. 747.

I may finally quote from Burckhardt, 'Civilis. of the Renaissance in Italy'; tr. by Middlemore, New York, 1890, p. 421. The author is speaking of the triumphal entrance of Alfonso the Great into Naples (1443):

"The part of the procession which the Florentines then present in Naples had undertaken was composed of elegant young cavaliers, skilfully brandishing their lances, of a chariot with the figure of Fortune, and of seven Virtues on horseback. The goddess herself, in accordance with the inexorable logic of allegory to which even the painters at that time conformed, wore hair only on the front part of her head, while the back part was bald, and the genius who sat on the lower steps of the car, and who symbolised the fugitive character of fortune, had his feet immersed (?) in a basin of water."

2. Professor Matzke is convinced that Bojardo has made use of the epigram of Ausonius. The question arises: How did Bojardo become acquainted with it?

The editio princeps of the Epigrams of Ausonius was published in 1472.⁸ The first two books of the 'Orlando Innamorato' were completed in MS. in 1482.⁹ Bojardo's love of classical antiquity and his familiarity with it are well known. Why not suppose that he obtained his knowledge of the allegory from Ausonius himself? The writer's supposition that Bojardo became acquainted with the epigram of Ausonius through Poliziano is not

⁷ 'Voc. della Crusca,' Firenze, 1878—s. v. *Ciuffetto*.

⁸ D. Magni Ausonii opuscula, rec. C. Schenkl, Berolini, 1883, p. xxvi.

⁹ Gaspary ii, 292.

sufficiently substantiated; nor could it be substantiated since the work of Poliziano to which Erasmus alludes was not in Professor Matzke's hands. Does this work contain in full the epigram of Ausonius, and if so, when was it published?

The writer believes Bojardo to be also directly indebted to Poliziano, and he thinks that this can be shown from the coincidence of the following two lines:

P. Ella fugge da me sempre davante.
B. La fata sempre fugge a lui davante.

I must say that the phrase is much too common to prove anything. Furthermore, Professor Matzke is greatly tempted to see in

Ella fugge da me sempre davante

"some hidden reference to the allegory of the lost opportunity." I am entirely unable to discover any such reference. The next line reads:

Come agnella, dal lupo, fuggir suole

and if there is some classical reminiscence in these lines, it is of Daphne's flight before Phoebus (Ovid, *Metam.*, l. I, 452—, especially 505¹⁰).

The verses of Poliziano which the writer quotes from the *'Vocab. univ. ital.'* and which he has been unable to verify, are given by the *'Voc. della Crusca,'* s. v. *Ciuffetto* as Poliziano Rime C. 199.

On page 324, Andrea Alciati, celebrated as jurist and emblem-writer, is strangely called an engraver. As to the history of Alciati's *'Emblems,'* the statements of the writer will, I am afraid, mislead others, as they have misled me. I must refer the reader to Green's *'Andrea Alciati and his books of emblems,'* London, 1872. It would have been sufficient to state that the Augsburg ed. of 1531 is the earliest known edition and that the Lyons ed. of 1551 is "the standard of by far the greater number of the editions that followed."¹¹ The title of the Lyons ed. of 1551 reads: *'Emblemata D. A. Alciati, denuo ab ipso autore recognita, ac, quae desiderabantur, imaginibus locupletata,'* Lvgd., 1551, and not *'Andreae Alciati Emblematum Flumen abundans,'*

¹⁰ Tallarigo-Imbriani ii, 307 and note.

¹¹ *'Andreae Alciati emblemata fontes quatuor,'* ed. by Green, London, 1870, p. 29.

which is the title given by Green to his reprint, London, 1871.

Alciati's epigram "In Occasionem" is said to be "evidently a paraphrase of Posidippus." I print here for comparison the same paraphrase by Alciati's friend Erasmus from his *Opera*; t. 2, Basileae, 1540, p. 253:

Quae patria artificii? Sicyon. quo nomine? nomen
Lysippo dictum est, ipse quis es? loquere.
Illa ego cuncta domans Occasio. cur age pinnis
Insistis? uoluer atque rotor assidue.
Cur gemina in pedibus gestas talaria? dicam,
Huc illuc uolocrem me leuis aura rapit.
Quid dextrae sibi uult inserta nouacula? signum hoc
Quod quauis acie sim mage acuta, docet.
Tecta capillitio facies quid nam admonet? Illud,
Quisque uti me, quoties offeror, arripiat.
Cur autem capitis pars posticaria caluet?
Quem semel alatis praeterij pedibus,
Is quanquam uolet inde cito me prendere cursu,
Haud liceat, simul ac uertero terga uiro.
Hac itaque idque tua me finxit imagine causa
Hospes, sculptoris ingeniosa manus,
Spectandamque domus prima in fronte locauit.
Scilicet ut cunctos et moneam et doceam.

I wish somebody might follow out this suggestion. One should, however, bear in mind also the statement of Fabricius in his *'Bibl. lat.,'* Hamburgi, 1734, v. I, 421:

"Possideo editionem cum Thaddaei Ugoleti Parmensis praefatione vulgatam Venetiis 1501. 4. passimque notatam manu viri summi Andreae Alciati."

As to the history of *Fortuna* in the Middle Ages, the omission is very noticeable of a reference to Wackernagel, *'Das Glücksrad und die Kugel des Glücks,'* (*'Kleinere Schriften,'* i, 241-57).

The result of the second part of Professor Matzke's paper is that the first instance of the English idiom is to be found in Greene's *'Menaphon,'* 1589, and that Greene's "general tastes and predilections make the supposition very plausible that he derived the expression from his acquaintance with Italian literature."

The history of the allegory in English literature has to be corrected according to what I have said above.

Earlier than the instances given on page 333 are also the following: Whitney, *'Choice of emblems,'* ed. by Green, London, 1866, p. 181¹²:

¹² To be found also together with other interesting matter in Green, *'Shakespeare and the emblem writers,'* London, 1870, p. 260.

"IN OCCASIONEM."

What creature thou? Occasion I doe shewe.
 On whirling wheele declare why doste thou stande?
 Bicause, I still am tossed too, and froe.
 Why doest thou houlde a rasor in thy hande?
 That men maie knowe I cut on euerie side,
 And when I come, I armies can deuide.
 But wherefore hast thou winges vpon thy feete?
 To shewe, how lighte I flie with little winde.
 What meanes longe lockes before? that suche as meete,
 Maye houlde at firste, when they occasion finde.
 Thy head behinde all balde, what telles it more?
 That none shoulde houlde, that let me slippe before.
 Why doest thou stande within an open place?
 That I maye warne all people not to staye,
 But at the firste, occasion to imbrace,
 And when shee comes, to meete her by the waye.
 Lysippus so did thinke it best to bee,
 Who did deuise mine image, as you see.

[1586].

The source is Alciati.

Southwell, 'Compl. poems'; ed. by Grosart, London, 1872, p. 76:13

Tyme weares all his lockes before,
 Take thy hould upon his forehead;
 When he flyes he turnes no more,
 And behinde his scalpe is naked.
 Workes adjourn'd have many staies,
 Long demurres breede new delays.

[1595].

The question asked by Professor Matzke as to whether "the common verse" alluded to by Bacon in his essay "On delays" could be a reference to "Fronte capillata, etc.," may be answered in the affirmative.

Earlier again than in the essay just quoted, Bacon had shown his knowledge of the allegory in his 'Novum Organum'; ed. by Fowler, Oxford, 1878, p. 318:

"Et verissimum certe est quod de occasione sive fortuna dici solet, si transferatur ad naturam: videlicet, eam a fronte comatam, ab occipitio calvam esse."

This passage deserves notice, also on account of the words *de occasione sive fortuna*.

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ON THE ITALIAN METRICAL VER-
SION OF THE KNIGHT OF THE
SWAN.

"La Storia della Regina Stella e Mattabruna," published in vol. vii, no. 4, of the *Publications of the Modern Language Association*, has been recently examined by H. Varnhagen in his publication,

13 Heywood, 'Proverbs' (1546); ed. by J. Sharman, London, 1874, p. 12.

"Ueber eine sammlung alter italienischer drucke der Erlanger Universitaetsbibliothek. Ein beitrage zur kenntnis der italienischen literatur des 14. und 15. jahrhunderts. Nebst zahlreichen holzschnitten." Erlangen, 1892."

This collection of old prints of Italian chapbooks had already been the theme of a discourse, delivered by Professor Varnhagen at the fifth "Allgemeiner Deutscher Neuphilologentag" held in Berlin (Whitsuntide, 1892), and a short sketch of this contribution appeared in the *Neuphilologisches Centralblatt*, No. 10, October, 1892, pp. 298-300. The collection here noted belonged originally to the physician and natural philosopher, Cristoph Jakob Trew at Nurembergh; after his death, in 1769, the university of Altorf came into possession of it, and later on the university of Erlangen acquired it. There are twenty-one prints, but we find neither the imprint and the year of publication, nor any acknowledgment of the author and printer, with the one exception of No. xvi ('Storia della Regina Stella e Mattabruna'), where, at the end, the name of Joannes, dictus Florentinus, is found, who (as Varnhagen shows) is only a printer, whose name is likewise found at the end of similar old prints, and who lived at Venice about 1500. In order to fix the date and origin of the prints Varnhagen, after studying the character of the type, woodcuts, and paper, comes to the conclusion that they were published about the year 1500 at Venice and Florence. Varnhagen enters into the particulars of the prints (pp. 16-60), which contain poems, written chiefly in the "ottava rima" as most Italian chapbooks. After the description of the prints, the beginning, end, and occasionally parts of the text are given; twenty-three wood-cuts accompany the analyses, to which references for intercomparison have been annexed.

"La storia di Mattabruna" (described pp. 48-51) is the title of the poem which was the subject of my former study. The number of the stanzas is here likewise seventy-nine; the edition was hitherto unknown. The text shows no remarkable differences on comparison with the text recently published, which is, it is true, not free from a great number of errors, as it was not possible to send me the proof-sheets. Punctuation and accents are

here still less employed than in the later editions. Nos. 7-15 and 17-24 of the readings added to the published text correspond to the edition of the collection of Erlangen, which edition seems to be anterior to the other known editions, and the short title of "Storia di Mattabruna," not found in any other edition, may warrant this supposition.

Varnhagen says (p. 50) that the Italian poet has changed the number of the seven children, found in the French redactions, into that of four, since he might have heard that at most four twin children, but not seven twin children are natural. But there is still another French redaction of the Knight of the Swan, the manuscript of which is at Turin, where, likewise, only four sons of the same age are in question. 'Sone de Nansay' (or Nausay) is the title of this poem, which was composed at the beginning of the fourteenth century by a certain Branque, in accordance with the desire of the "dame de Baruth," who descended from the dukes of Brabant. Scheler, 'Le Bibliophile Belge,' t. i. (Brussels, 1866) p. 257, has reprinted the corresponding sketch in prose which precedes this French poem, and there we read:

"Houdouranz eut puis espousée Matabrune, la plus male femme qui fust, si en ot le roi Oriant, et Oriant ot Elouse, si en ot iv fieus à un lit et nasqui cascuns atout une cainette d'or; Matabrune haoit Elouse, si esraye (=arrache) l'un enfant sa cainette, si devint chisnes, dont n'en ose plus faire. Li chisnes s'en vola en l'aighe desous Galoches; che fust li chisnes qui mena Elias son frère c'on apielle le chevalier au chisne."

Since in this poem the original number of the seven Swan-children has been reduced to four, we must also suppose that such a changing was already owing to the French source of the Italian poet, and that logical reasons did not induce the latter to make the alteration.

The literary references of Varnhagen may be supplemented by Prato, 'Quattro Novelline Popolari Livornesi' (Spoleto, 1880) who gives numerous comparative notes and calls (p. 107) the "Storia della Regina Stella e Mattabruna" a "riproduzione" of the "Histoire miraculeuse du Chevalier au Cygne."

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NOT SO VERY AMERICAN.

IN Dr. Fitzedward Hall's remarks on "The American Dialect" (the *Academy*, March 25, 1893, pp. 265-7) there is a recognition of two kinds of Americanisms,—“tolerable” and “intolerable.” The former are noticed only by allusions here and there; the latter are commented on at some length, and illustrated by very numerous quotations taken from an American schoolbook. As it is my purpose to show that many of the locutions supposed by Dr. Hall to be Americanisms are not peculiarly American, I will first make the fact evident that they were cited as such by Dr. Hall.

In his letter to the *Academy*, Dr. Hall says:

"To return to Mr. — [the author of the schoolbook previously referred to], it would be idle to contend that his Americanisms have not, in large share, the countenance of all our later writers of any conspicuous note, a mere handful of them, the very choicest, omitted from account. And even these Americanize in some measure. Indeed, if they did otherwise, in addition to perplexing most of their readers, they would occasionally be chargeable, not unfairly, with affectation. In so saying, I, of course, imply that our linguistic innovations, some of which have established themselves ineradicably, and are, in fact, indispensable, are by no means to be condemned without exception. At present, however, without undertaking the defence of such of them as are defensible, I limit myself to deprecating those which are indefensible, either as being entirely gratuitous or on other grounds equally valid. Of innovations of this description, which so commonly disfigure American English, the number, I repeat, is very great. Manifestly, then, their diffusion and their constant increase call for grave consideration. That a duty devolves on us, in connexion with them, is what I would suggest by this slight paper."—P. 266, 3d. column.

These remarks follow a digression in which Dr. Hall speaks of the difficulty he has experienced in unlearning his American English. In returning to Mr. —, Dr. Hall returns to the American writer whose schoolbook has supplied him with all his dialectic examples except one. In the introductory part of his letter (p. 265), Dr. Hall tells us that

"genuine English is no longer, practically, our portion. . . Instances are most abundant in which we [Americans] have, instead of its words and phrases, substitutes for them. Of

the difference in quality between such of these substitutes as are tolerable and such as should be pronounced intolerable, not many of us, however, have other than a hazy conception."

For the purpose of illustrating "such [substitutes] as should be pronounced intolerable," Dr. Hall produces his quotations from this American schoolbook.

Although capping "Americanisms" by citing similar expressions from British literature is not very serious employment, it will be admitted, I think, that the exercise has some utility when the discoverer of "our linguistic innovations" is so high an authority as Dr. Hall. It is true that the English of some of the British writers quoted below is not first-rate, but for capping "Americanisms" it is as good as the best. I will prefix H to quotations cited by Dr. Hall. The italics indicating the supposed Americanisms are his.

(H 1.) "The judge *concluded* to furnish the two thousand dollars."

"Concluded," as here employed, expresses a complex of ideas,—*doubt or hesitation, consideration, decision, intention*. *Conclude* is similarly used by Mr. Thomas Hardy.

"... if I continue to feel about the business as I feel at this moment,—perhaps I may conclude never to go at all."—'The Woodlanders,' ch. xxvii.

(H 2.) "You look wild and mutter. That *don't* matter."

"They don't want it, but that *don't* matter." H. Rider Haggard, 'Mr. Meeson's Will,' ch. ii.

Don't for *Doesn't* is a very common British colloquialism.

(H 3.) "Then he sailed out, and followed *along* the shores, till he came to."

Along is not redundant here; it permits the mind to give more attention to the course followed.

"Caesar meanwhile had followed along Pompey's track, hoping to overtake him."—James Anthony Froude, 'Caesar,' ch. xxiii.

(H 4.) "Benjamin Franklin ... was born *in* Boston."

In instead of *at*.

"... Swift was born in Dublin..."—Thackeray, 'The English Humourists of the Eighteenth Century' (London, 1869), p. 136.

"Gotthold Ephraim Lessing was born on

January 22, 1729, in Kamenz, a small town in upper Lusatia..."—James Sime, 'Lessing' (Boston, 1877), p. 20.

(H 5.) "To make money *out of* the whale-fishery."

"Having the national respect for money, he [the average Briton] in secret, if not in public, despises it [literature]... What can literature be worth, if a man can't make a fortune out of it?—H. Rider Haggard, 'Mr. Meeson's Will,' ch. iv.

(H 6.) "People paid a dollar *apiece* to see the wonder."

"The tax-gatherer, however, does not credit the ladies with even one-seventh of a soul apiece,..."—Fred. J. Whishaw, 'Out of Doors in Tsarland' (London, 1893), p. 5.

"... the regiment devoted itself to polo with unexpected results, for it beat by two goals to one that very terrible polo corps, the Lushkar Light Horse, though the latter had four ponies apiece for a short hour's fight..."—Rudyard Kipling, 'Mine Own People' (*The Man Who Was*).

(H 7.) "If you can send that, so that Professor Morse can read it at the other end of the wire, I *will* be convinced."

I have not observed that the misuse of *will* for *shall* is commoner in American than in English writing.

"If ye do this thing we will be satisfied indeed."—H. Rider Haggard, 'King Solomon's Mines,' ch. xi.

"Then I suppose we'll have a council of regency, and a tutor for the young prince..."—Rudyard Kipling, 'Mine own People' (*At the End of the Passage*).

(H 8.) "Little George Washington went to a *school* taught by a man named Hobby."

"The first school I remember was taught by the regular old dame of Shenstone's verse, in a high-crowned black bonnet, worn permanently."—Charlotte M. Yonge, 'An Old Woman's Outlook,' etc. (London, 1892), p. 81.

(H 9.) "Even if he had wanted *to*, he could not have wasted his time... by reading exciting stories."

The disembodied infinitive, as this variety of infinitive might appropriately be called, haunts not American English exclusively.

"But don't [said Lady Holmhurst], if you don't wish to, you know.' But Augusta did wish to, and then and there she unfolded her whole sad story..."—H. Rider Haggard, 'Mr. Meeson's Will,' ch. v.—"Because Sir Henry Curtis and Captain John Good asked me to [write it].—*Id.*, 'King Solomon's Mines,'

ch. i,—"I think that each of us was wondering if we should ever see that wagon again; for my part I never expected to."—*Ibid.*, ch. iv.

(H 10.) "Some of the Southern States claimed that they had a right to withdraw from the Union."

A clause introduced by *that* is here made the object of *claim*.

"... a writ must be issued to revoke the probate, and claiming that the court should pronounce in favor of the later will."—H. Rider Haggard, 'Mr. Meeson's Will,' ch. xvi.

(H 11.) "Benjamin ran the little paper while his brother was in prison."

"When you and I, dear Alec, think and talk of people, we conclude that they are exactly like ourselves—do we not? Quite worldly and selfish you know. Everyone with his little show to run for himself."—Walter Besant, 'Armored of Lyonesse,' (New York, 1890) Part ii., ch. v.—"... London, where all the men and most of the women have their own shows to run..."—*Ibid.*, Part i., ch. ix.

(H 12.) "Washington had all his camp fires built up."

"'Jim' built up a great fire, and before long we were all sitting round it at supper."—Isabella L. Bird, 'A Lady's Life in the Rocky Mountains' (New York, 1879-80), Letter vii, October.

(H 13.) "They shaved his head, except for a single lock."

To shave the head means to make the head bare by shaving. If the sentence quoted be so understood, the use of *except for* in it is seen to be parallel to its use in the next quotation:

"... while the church,—one night, except
For greenish glimmerings thro' the lancets—made
Still paler the pale head of him, who tower'd
Above them,..."

Tennyson, "Aylmer's Field," ll. 621-4.

But, perhaps, it is not legitimate here to make a syntactical analogy by substituting one phrase for another. Although the two next passages differ in grammatical construction from the American quotation, they show how a careless use of *except for*, such as that censured by Dr. Hall, may have been suggested.

"His face was smooth-shaven except for a dense moustache and imperial."—Isabella L. Bird, 'A Lady's Life in the Rocky Mountains' (New York, 1879-80), Letter vi, Sept. 28.—"..."

and except for the tones of our voices, and an occasional crackle and splutter as a pine knot blazed up, there was no sound on the mountain side."—*Ibid.*, Letter vii.

The difference between common English and the three next Americanisms would be precisely indicated by italicizing the *a* of "around" instead of the whole word.

(H 14.) "So he turned around, and marched swiftly back to Jamestown."

"... they turned round without speaking, and went back again along the lane."—George Eliot, 'Scenes of Clerical Life' (*Janet's Repentance*, ch. xxvi).

"... we may walk from Paddington to Mile End without seeing one person in whom any feature is so overcharged, that we turn round to stare at it."—Macaulay, "Miscellaneous writings" (*The Diary and Letters of Madame D'Arblay*).

"... and hearing a tittering behind him, turned round just once, to quell it, with an awful frown."—Philip Gilbert Hamerton, 'Harry Blount,' ch. ii.

(H 15.) "Henry... thought he could find a way to get around Africa to the rich countries of Asia."

"... the southern end of the Rocky Mountains, round which we were making our way now to the northward again."—Marianne North, 'Recollections of a Happy Life' (2d. ed., London, 1892), vol. ii., p. 202.—"Jenner had... sent him on a sailing voyage round the Cape."—*Ibid.*, p. 102.

"... that marvellous subtlety of contrivance in steering round odd tempers, that is found in sons of the soil and dependants generally."—Thomas Hardy, 'The Woodlanders,' ch. xxvii.

(H 16.) "He used to carry letters around in the crown of his hat, and distribute the mail in that way."

"The city authorities were proud of what they were doing. They took us round in a steam launch, showed us their vast excavations [etc.]."—James Anthony Froude, 'Oceana' (New York, 1886), p. 246.—"The new members [of the Roman Senate] came in slowly, and it is needless to say were unwillingly received; a private handbill was sent round, recommending the coldest greetings to them."—*Id.*, 'Cæsar' (New York, 1879), ch. xxvi, p. 488.

In a similar sense *round* is connected with many intransitive verbs.

"The writer sneered at me for travelling round Europe with a portmanteau full of culture on my back."—John Addington Symonds, 'In the Key of Blue,' etc. (London, 1893), p. 195.

"... going round the town, no doubt, in search of some unwatched house or some unfastened door."—Mrs. Gaskell, 'Cranford,' ch. x.

But *around* and *round* are confused in English as well as in American writing.

"I ran into Strickland's room and asked him whether he was ill and had been calling for me... 'I thought you'd come,' he said. 'Have I been walking around the house at all'?"

"I explained that he had been in the dining-room and the smoking-room and two or three other places."—Rudyard Kipling, 'Mine Own People' (*The Recrudescence of Imray*).

"... you have got your work to do and you must not fool around any longer."—Walter Besant, 'Armored of Lyonesse,' Part i., ch. iv.—"... no visitor... wanders on the beaches and around the bays."—*Ibid.*, ch. viii.—"... if... you climb every headland and walk round every bay..."—*Ibid.*

In whatever sense *around* is understood in the next quotation the spatial difficulties are immense.

"She stamped her foot and raised her voice, insomuch that two drowsy attendants [in 'The National Gallery'] woke up and stood around, thinking they had dreamed something unusual."—*Ibid.*, Part ii., ch. xvii.

In bringing together for comparison the foregoing quotations, it has not been my notion that any form of expression found in an American book is justified by the production of a parallel expression from an English book. Such an idea would be absurd. A locution that is censured as an Americanism may be shown to be English, but still it may be bad English. A discussion of the quality of the English of the passages compared is beyond the scope of this paper. However, the reader has noticed, no doubt, that some of the quotations (both Dr. Hall's and mine) are fragments of conversation and that, therefore, they cannot fairly be regarded as representing the writers' ideas of correct English. In England, I believe, as in America, a studied observance of grammatical correctness in conversation is felt to be underbred.

The larger part of Dr. Hall's citations in the *Academy* remain uncapped. Some of these are undoubtedly Americanisms; many more may be; but it would be a rash venture for anybody to undertake to separate all the Americanisms from the rest. Dr. Hall's

knowledge of the differences between British and American English is incomparably greater than that of anybody else, and yet it seems that even he has fallen into error.

It would take considerable space to discuss Dr. Hall's opinions concerning "the American dialect." That an American dialect is in process of formation I regard as certain; but it should be remembered that the differences between American and British English are as much the results of departures in England from an earlier standard as of such departures in America. Apparently, Dr. Hall thinks that America is still in the colonial period.

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ADDITIONAL REMARKS UPON
BEYER-PASSY'S 'ELEMENTAR-
buch des gesprochenen französisch'
and Beyer's 'Ergänzungsheft'*

It seems to me necessary to add a few words to my review of Beyer-Passy's 'Elementarbuch' and Beyer's 'Ergänzungsheft.' This review was written last April; in the meantime, I have had the advantage of reading carefully Mr. Rolin's long critique (in the *Phonetische Studien*, vi, 2, pp. 219-234), which is, I am sorry to say, unfair and unjust to the authors, but thorough and exhaustive and, therefore, notwithstanding its blemishes, is instructive and interesting for the scholar even if he is compelled to disapprove of many views held by Mr. Rolin in regard to French phonetics and Beyer-Passy's transcriptions. Moreover, I had during last summer a good opportunity for testing practically every line and every word of the forty-two phonetic texts while instructing my boy, who is eight years old and bilingual, speaking his maternal language, French, as well or rather as badly as German. He could not read French, but had learned to read and write German at school in Germany. The result of the phonetic method with him, in his French lessons, by the aid of Beyer-Passy's books has been excellent throughout and, although such a result was not unexpected, it still surprises me more and

*Cf. "Phonetics and 'Reform-Method'" in MOD. LANG. NOTES, vol. viii, pp. 161-166; 193-199. (June and November, 1893).

more every day. After two or three months, instruction, my pupil is able to read fluently nearly all the phonetic texts in the 'Elementarbuch' and the same pieces, prose and poetry, in ordinary spelling in the 'Ergänzungsheft,' and understands perfectly well the meaning of every word and sentence.

During my instruction, I noticed only one serious drawback in Passy's transcriptions. It is the same defect that I have insisted upon and condemned theoretically for scientific reasons in my review: the too consistent and almost regular notation of the assimilation of consonants from word to word and (in consequence of the elision of a so-called mute *e*) from syllable to syllable. This really proved to be a great danger in practical teaching, and was a continual stumbling-block for my pupil, especially at the beginning. Every time we commenced a new text, he naturally read at first very slowly and painfully. However, he was generally directed by his language-instinct (*sprachgefühl*) to intercalate of his own accord the *ə*-sound between consonants in those places where it is correctly left out in rapid and natural speech and, therefore, not marked by Beyer-Passy, but is always pronounced by a native in case of hesitation or slow speaking. He seldom or never committed an error as far as this neutral *ə* is concerned. But whenever he saw combinations or contractions of words and syllables like "sə fte" (*se jeter*), "də-z ʒəte" (*de se jeter*), "f-Kɔne" (*je connais*), "f-se" (*je sais*), "t-se lət" (*de ces lettres*), "æ so-t kote" (*un saut de côté*), "tɔpi" (*depuis*), and "pādā-g ʒ-i sɔi" (*pendant que j'y suis*), he was inclined to pronounce "fəte" instead of "ʒəte," "zə" instead of "sə," "fə" instead of "ʒə" (*jé*), "tə" instead of "də" (*de*), "təpi" instead of "dəpi" (*depuis*), and "gə" instead of "kə" (*que*). It has taken him a long time to overcome this difficulty.

Thus I believe the omission of this kind of assimilation in phonetic transcriptions (dɔpi=dəpi=*depuis*), or a dot or some other simple sign marking the inconstant, possible, not compulsory, or partial assimilation (dɔpi) would save a great deal of trouble and annoyance to teachers and pupils; and, besides, such a proceeding would doubtless be, as I

have already shown, from a scientific point of view as nearly correct (nay, more nearly so) as the manner in which Beyer-Passy have treated this question in their phonetic texts.

I have spoken in my review about the usefulness of the 'Elementarbuch' and 'Ergänzungsheft' for the students of colleges and universities. But after my experience of last summer, I feel sure they can be used with even more profit by teachers who have to instruct children. Indeed, I ought to have stated expressly in my article that the authors themselves had designed their books, if not exclusively, yet principally for beginners, for children who begin to study French.

Considering the chief end and original purpose of the 'Elementarbuch,' which is pretty clearly indicated in the title, I cannot but express the belief now that Beyer-Passy have acted wisely in giving us in their texts not a variety of styles and pronunciations, but rather a uniform style and a uniform pronunciation—one uniform language in a normalized form, the Parisian colloquial and popular French, the language best understood and generally practiced with more or less consistency, in their daily intercourse with one another and their elder friends and relatives, by the children of the educated classes in the capital of France. This also explains sufficiently the intentional exclusion, from those forty-two texts, of the obsolete or archaic verbal forms, the *passé défini* and the *imparfait du subjonctif*. Such an exclusion would otherwise appear awkward and, at the least, artificial, but it contributes, in this case, to rendering the language of all the texts uniformly natural, popular, easy, and adapted to the taste and comprehension of children.

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THE ABSOLUTE PARTICIPLE IN THE OLD ENGLISH 'APOLLONIUS.'

FOLLOWING along in the line of work so excellently begun by Dr. Morgan Callaway, Jr., in his monograph, 'The Absolute Participle in Anglo-Saxon,' I have compared the Old English version of Apollonius of Tyre (ed. Benj. Thorpe, London, 1834) with the Latin (ed. Riese, Leipsic, 1871).

The Old English version of this interesting story, as preserved to us, is only a fragment, containing about half of the original; it breaks off at the arrangements for the marriage of Apollonius, in §xxiii of the Latin text, and does not resume the story until Apollonius finds his lost wife in the temple of Diana (§xlvi).

Over one hundred Latin MSS. of this story are in existence, but the Old English version differs from them all in some points, and it is probable that the MS. of which it is a translation has perished.

In the Old English text, there are five cases of the dative absolute, four of them being used to render a Latin ablative absolute, and one, an ablative of quality, and one instance of the 'crude,' or uninflected, form (Callaway, p. 2), translating an ablative absolute. They are as follows:

A. Present Participle (2):

1. Dative absolute (1):

12, 7¹ gif ðu *fullumiendum*² [*gode*] becymst=16, 11 si quando *deo favente* ... redditus fueris.

2. 'Crude' (1):

9, 27-10, 1, ac for eowre gesælðe *fullumigend gode*,² ic eom hider cumen=12, 16 f. sed vestra felicitate faciente hucusque ... sum delatus. [The *fullumigend gode* here is probably a rendering of some clause, as *deo favente*, existing in the MS., which has not come down to us, from which this translation was made.]

B. Preterit Participle (4):

1. Dative absolute, translating a Latin ablative absolute (3):

4, 17 Apollonius ... *onfangenum rædelse*, him bewænde hwón=5, 5 Juvenis *accepta quaestione* paululum discessit a rege.—27, 10 f. Arcestrates *fulfremedre ylde* forðferde betwux him eallum=66, 1 f. [Archistrates] *moritur perfecta ætate* in manibus eorum.—27, 13 *Disum eallum* ðus *gedonum*=66, 4 *His omnibus peractis*.

2. Dative absolute, translating a Latin ablative of quality (1):

8, 27 hwæt dest ðu þus *gedrefedum mode*

¹ The references are to page and line of the editions referred to.

² Noted by Zupitza, *Anglia* i, 465.

on þisum lande?=11, 10 Quid itaque in his locis *turbata mente* versaris? [this may be an attributive use of the participle, *gedrefedum*, with *mode*, a dative of manner.]

Of these six participles, three (4, 17 (5, 5), 27, 10 (66, 1), 27, 13 (66, 4)), all of them preterits, are used to express a temporal relation; two (9, 27 (12, 16), 12, 7 (16, 11)), both of them the familiar phrase (see Callaway, 26, 5 ff.), which seems to have become a formula, *gode* (omitted in the second case) *fullumiendum*, denote cause; and the sixth (8, 27 (11, 10)) is modal.

Besides the six ablatives absolute in the Latin text, which are treated above, 38 others occur, which are translated as follows:

I. By a Subordinated Finite Verb (16):

1. Temporal (12):

Rendered by the indicative, introduced by *ða ða* (6): 8, 11³ Thaliarchus ... *hoc audito* ... rediit ad navem=6, 26 *ða þa thaliarcus* þæt *gekyrde*, he ... to scipe gewænde. So 9, 1 (7, 11), 16, 21 f. (12, 21), 22, 12 (19, 14), 24, 14 (21, 12), 64, 14 f. (26, 1).—Similarly: *ða* (4): 20, 10 (17, 6), 21, 7 (18, 7 f.), 23, 21-24, 1 (20, 20 f.), 24, 23 (21, 23 f.); *sona swa*, 6, 18 (5, 20); *mid þam þe*, 62, 7 (23, 12 f.).

2. Concessive (2):

(1), by the indicative, with *ðeah ðe*, 18, 5 *cunctis epulantibus*=14, 16 *ðeah ðe ealle oðre men æton*; (2), by the optative, with *ðeah*, 17, 22 *illo tacente*=14, 3 *Deah he hit silf forswige*.

3. Modal (1):

By the indicative, introduced by *swa swa*, 17, 3 *volente deo*=13, 2 *swa swa god wolde*.

4.—18, 3 Apollonius ... *adsignato loco* discubuit, is rendered by 14, 13 Apollonius ... gesæt ðar him *getæht wæs*. [*Adsignato* is probably not absolute, but attributive, in a locative expression.]

II. By a Co-ordinated Finite Verb (10):

4, 2 principes ... *contempta morte* pererabant=3, 14 cuningas æghwanon comon... and þone *deað hi oferhogodon*. Similarly: 6, 3 (5, 24), 9, 7 (7, 17), 13, 3 (10, 6), 13, 14 (10, 18), 23, 2 (19, 25), 25, 13 (22, 16 f.), 62, 14 (24, 6 f.), 62, 14 f. (24, 7), 65, 2 (26, 14 f.).

III. By a Prepositional Phrase (11):

1, denoting manner or means (5):

³ From this point on, the references to the Latin are placed first.

1, 9f. *cogente cupiditate*=1, 14 *mid unrihte gewilnunge*. So 5, 6 (4, 20), 17, 25 (14, 7); 24, 3 *habundantia studiorum percepta*=20, 24 *ðurh ða lære*; 24, 3 *me volente*=20, 24 *æt me*.

2, denoting time or place (5):

20, 18f. *finito convivio*=17, 18f. *æfter þæs beorscipes ge-endunge*. So 66, 21 (28, 6); 13, 13 *interpositis mensibus*=10, 17 *binnon feawum monðum*; 19, 8f. *finito conloquio*=15, 26 *æt pare spræcan ende*; 21, 4 *praesentibus amicis*=18, 5 *beforan minum freondum*.

3, denoting cause (1):

12, 16f. *vestra felicitate faciente*=9, 27 *for eowre gesælðe*.

IV. By an Adverb (1):

15, 18 *profusis lacrimis*=11, 18 *sarlice*.

Summing up, we see that, of forty-four Latin ablatives absolute which are translated in the Old English version, only six are rendered by an absolute construction, and two of those by the formula, *gode fultumiendum*, thus leaving only four the original work of the translator. Of the others, sixteen are translated by a subordinate clause, ten by a co-ordinate clause, eleven by a prepositional phrase, and one by an adverb.

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ENGLISH VERSIFICATION.

A Primer of English Verse, chiefly in its Æsthetic and Organic Character, by HIRAM CORSON, LL. D., Professor of English Literature in the Cornell University. Boston: Ginn & Co., 1892.

THE pupils of Professor Corson go out from under his instruction filled with an intense appreciation of the power of many of the masterpieces of our literature, and eager for further study. His work as a popular lecturer, also, has life-giving power. The most important rival to his own 'Introduction to Browning' is perhaps that by Alexander, and Professor Alexander's interest in the poet was awakened by hearing some of Corson's lectures.

It is a matter for congratulation, therefore, that Professor Corson is publishing some of that illuminating criticism which has enriched his lectures and his class-room. His helps to

the study of Browning and Shakespeare have been followed by the work now before us.

This book is ripe fruit. It is filled with pithy remarks, wise comments, each expounding some phase of the inner nature of poetry, or interpreting the soul of some great poem. Many helpful quotations are given, both from the poets themselves, and from those commentators who have expressed important bits of criticism with especial cogency.

The brief form of the title, 'A Primer of English Verse,' is somewhat misleading. We think of a *primer* as a text-book that discusses in a simple way the fundamental facts in some branch of study. As the full title of the present work indicates, it really puts before us *Some of the Higher Laws of English Verse*. This title may help my readers to understand the scope of the book. The following are some of the subjects treated: Effects Produced by Exceptional and Varied Metres; Effects Produced by a Shifting of the Regular Accent; Some of Tennyson's Stanzas; The Pictorial Adaptedness of the Spenserian Stanza; The Sonnet; Blank Verse.

Let us quote a few of Professor Corson's penetrating sentences.

"The second verse of a rhyming couplet must be slightly stronger than the first, in order to support the enforcement imparted by the rhyme" (p. 23).

"The feelings of the reader of English poetry get to be set, so to speak, to the pentameter measure, as in that measure the largest portion of English poetry is written; and accordingly other measures derive some effect from that fact" (p. 33).

Concerning the stanza of 'In Memoriam,' Corson says:

"By the rhyme-scheme of the quatrain [*a b b a*], the terminal rhyme-emphasis of the stanza is reduced, the second and third verses being the most closely braced by the rhyme. The stanza is thus admirably adapted to that sweet continuity of flow, free from abrupt checks, demanded by the spiritualized sorrow which it bears along" (p. 70).

"In the *ottava rima* there are but two rhymes in the first six lines, the rhyme-scheme being: *ab ab ab cc*. Such a rhyme-scheme... is 'too monotonously iterative'; and the rhyming couplet at the close seems, as James Russell Lowell expresses it, 'to put on the brakes with a jar'" (p. 89).

"There are hundreds of English sonnets

which have the two distinct rhyme-schemes required, while there is no turn or change in the subject-matter of the sestet from that of the octave. In such cases they are without any organic significance" (p. 146).

Mrs. Browning's "Sonnets from the Portuguese"

"have taken on the exterior semblance of what organically they are not. They are the most beautiful love-poems in the language, but they cannot be classed as sonnets" (p. 175).

With the philosophy of the following striking passage, I can agree in the main, but not entirely:

"The true metrical artist, or the true artist of any kind, never indulges in variety for variety's sake. . . . All metrical effects are to a great extent *relative*—and relativity of effect depends, of course, upon having a standard in the mind or the feelings. . . . Now the more closely the poet adheres to his standard,—to the even tenor (modulus) of his verse,—so long as there is no *logical* nor *aesthetic* motive for departing from it, the more effective do his departures become when they are sufficiently motivated. All non-significant departures weaken the significant ones" (p. 48).

Nevertheless, is not some variety of effect necessary in order to save a poem from monotony, from "an excess of selfhood"? Unity of impression is a fundamental principle in all art, but it is always a unity in variety. If the poet is able to make all his departures from the norm significant, well and good; but the artistic need of variety must be satisfied, as well as the demands of expressiveness. After the poet has introduced variety of effect for the sake of expression, so far as this is possible, he is then free to introduce variety for variety's sake up to the point where it becomes a blemish. Of course, a certain superlative excellence will be reached in those cases where expressiveness and variety make about the same demands, and where every variation from the standard is highly significant. Though Professor Corson's view is a healthy protest against a mechanical conception of poetry, it seems to me, also, that it overlooks too completely the artistic limitations of the poet himself, and the limitations of language, the material in which he works. Surely it was the temptation of the rhyme that led Wordsworth to say concerning his wife, in one of his very finest passages:

"And now I see with eye serene
The very pulse of the *machine*."

There is no instance cited by Professor Corson of the expressive use of a trochee for an iambus, for example, where I cannot agree with him as to the force of the substitution; yet in reading "Paradise Lost" with a class, some years ago, it seemed to us that many such substitutions are not distinctly expressive. I italicize two trochees in a passage which Corson cites on p. 216, and which he recommends that students memorize. While these trochees give variety of movement, they do not seem to me to have special expressiveness, since there seems to be no peculiar emphasis attached to the word *West*, and the *Ganges* is no more important than the *Indus*.

. . . "sea he had searched and land
From Eden over Pontus, and the pool
Maeotis, up beyond the river Ob;
Downward as far antarctic; and in length
West from Orontes to the ocean barred
At Darien, thence to the land where flows
Ganges and Indus: thus the orb he roamed
With narrow search, and with inspection deep
Considered every creature," . . .

"Paradise Lost," ix, 76-84.

There are a few other things in this Primer which, at my present stage of development, I cannot entirely accept.

"Even 'to' before the infinitive may receive the ictus:

"That 'gainst thyself thou stick'st not to conspire."

(p. 41) I cannot give any ictus to this *to*.

Corson speaks on p. 85 of the closing lines of the stanzas in Tennyson's poem "To the Rev. F. D. Maurice" as having each two *axx* feet and one *axa* foot (*a*=an accented syllable; *x*=one that is unaccented). It seems to me that we hear each of these lines as having four feet; the three preceding lines of every stanza, also, have each four accents and four feet. The following is a specimen of the lines in question:

"Making the little one leap for joy." (l. 4).

"In every verse of 'Christabel,' the number of accents, and consequently, the number of feet [apply this principle to the line last cited], are regularly four; but the number of syllables varies from seven to twelve" (p. 19).

This form of statement is that of Coleridge

himself, in his preface to "Christabel"; but it does not allow for exceptional lines like the third, which has only four syllables, and the fifth, which has only six.

" 'Tis the middle of night by the castle clock,
And the owls have awaken'd the crowing cock,
Tu- whit! — Tu- whoo!
And hark, again! the crowing cock,
How drowsily it crew."

Evidently, Coleridge intended that the third line be read with two accents (the printing sometimes suggests that it has four) and two silent feet, and that the fifth line be read with three accents and one silent foot. It is only lines having four accents, then, that must have as many as seven syllables.

The style of the following sentence is not up to Professor Corson's standard; perhaps some clerical oversight is concerned:

"There is not, generally, in his [Marlowe's] plays, that sanity of mind and heart, that well-balanced and well-toned thought and genuine passion, to have brought out the higher capabilities of the verse" (p. 189).

It will surprise no one that Corson gives unqualified praise to the blank-verse of Robert Browning's "Ring and the Book" (pp. 224-6). Perhaps most of us, however, will agree with Professor Raymond, when he says that Browning, through the excessive use of ellipsis, "drifts into obscurity, and this, too, where there is no occasion for it in the sense, nor gain from it in the effect" ("Poetry as a Representative Art," p. 164).

I think that the ear takes in many English stanzas as having a different primary form from that which they show to the eye. I hear in six groups the various parts of the stanza in Milton's hymn "On the Morning of Christ's Nativity," as follows:

1. 6 *xa* (with internal rhyme)
2. 6 *xa* (ending with a silent foot)
3. 6 *xa* (with internal rhyme)
4. 6 *xa* (ending with a silent foot, and rhyming with 2)
5. 6 *xa* (ending with two silent feet)
6. 6 *xa* (rhyming with 5).

In a similar way, my ear catches the stanza of Shelley's "Ode to a Skylark" as made up, fundamentally, of three lines of six accents each. The ear seems to grasp a stanza in

sound-groups of equal length, where that is practicable. I accept in full, however, Professor Corson's helpful remarks upon these two stanzas. We are certainly conscious of the relations that are brought out by the printed form. (Cf. 'Primer of Eng. V.,' pp. 136 and 140, and especially the suggestive quotation from Peter Bayne on p. 81.)

As a critic and interpreter of English poetry, Professor Corson has become a contemporaneous classic.

A. H. TOLMAN.

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GERMAN DRAMA.

Maria Stuart. Ein Trauerspiel von Friedrich Schiller. Edited (with introduction, English notes, genealogical tables, etc.) by KARL BREUL, Ph. D. Cambridge: University Press. 1893. 8vo, pp. xxxi, 272.

DR. BREUL enjoys already a wide reputation as an able and scholarly editor of German Classics. He has contributed five volumes to the Pitt Press Series, all of which contain very good work. In one point, however, he has laid himself open to serious criticism; he is entirely too prolix in his notes. In his edition of 'Tell' there are one hundred pages of notes (in fine print) to one hundred and forty-four pages of text; the whole book contains three hundred and thirty-three pages. The volume before us shows a marked improvement in this respect; there are only eighty-five pages of notes to one hundred and sixty-five pages of text, although the play itself is more difficult than 'Tell.' But the notes still contain much that is superfluous or out of place; they discuss not only grammatical and lexical difficulties, but also questions of etymology and historical grammar, with occasional references to Behaghel's 'Die deutsche Sprache,' Erdmann's 'Syntax,' Kluge's 'Etymological Dictionary' and other standard works.

Besides the text and the notes, the book also contains an introduction which has been wisely "restricted to what was absolutely necessary," and which comprises a summary of Schiller's life and works, a statement of the origin of the play, a criticism of its form and of its

contents in the light of history, and a rather elaborate 'argument'; there are, moreover, appendices giving the most important variant readings of the stage editions, and a carefully compiled bibliography; furthermore, an index to the notes and a genealogical table.

The summary of Schiller's life and works is rather meagre; a short biography of the poet should have been given in the introduction to 'Tell.' Some of the statements in the summary are misleading, others are inaccurate, partly owing to the fact that the practice of giving the year of the *publication* of each play is not uniformly adhered to: "Die Räuber, published in 1782" (evidently the tragedy is meant); Don Carlos *written in 1787*; "the plays which were *published* by him between 1799 and 1804, *with the interval of one year*," there being no such interval between the years of *publication*; "the first *three years* (1785-1787)," (in reality twenty-seven months); "in 1787 he migrated to Weimar, where he hoped to be able to settle down as an author" (he meant to make only a short visit); "in 1794 he undertook a journey to his native country" (it was in 1793); Schiller's "Glocke" is classed among the "philosophical poems written in stanzas." This summary seems to have been written in great haste, and is not up to the editor's standard. The chapters on the history of the play and on its form and contents are very good.

The argument does not do justice to some of the scenes: all that is said of Act v, Scene 3, is "A cup of wine is ordered for Mary by her doctor" and of v, 14: "Davison informs her that the death warrant is in Burleigh's hands"; in v, 15 "Elizabeth finds herself abandoned by all her *servants*." There are also some inaccuracies; iii, 6: Bothwell did not win Mary by fear only, at least not in Schiller's play (cf. lines 325, 2584, 2588); v, 15: "Shrewsbury now resigns all his offices," when he has only one. A queer mistake is found under v, 10: "Leicester remains alone. The door is locked soon after by mistake, so that he cannot get out." The stage-directions clearly say that Leicester first advances towards the door through which Mary has left and which is still open, and then resolves to flee and turns to another door which, however, he finds locked.

The notes give too much help in many cases where the dictionary would readily solve the difficulty, or where the student should know enough grammar to make out the meaning of the passage; on the other hand, some lines, to which no reference is made, seem to call for an explanation (for example, 185f., 198, 228, 757). But it is always easy to disagree with an annotator on such questions. On the whole, the editor has shown excellent judgment in the selection of passages for annotation, and his explanations are generally clear and to the point. Occasionally we find an infelicity of expression, especially in the definitions (cf. the notes to 2141 and 3351). The note to 2641 (on *Ihro* and *Dero*) is misleading, though the editor probably meant to say the right thing. The same is the case in the note to 210, where he says that the "uninflected form of the adjective is now admissible only in poetry and before neuter nouns"; the insertion of the words "then only" after "and" would make the passage clear. The editor is at times also unfortunate in his translations of German words and phrases: *Brecheisen*, 'scrap iron' (Note to stage-direction, Act i, Sc. 1); 283 *Leidensproben*, 'proofs of sorrow' instead of 'trials and suffering'; 1644 *deine Frauengunst* 'thy woman's favor,' instead of simply 'thy love'; 1680 *dir angesonnen* 'has expected of you,' instead of 'has asked you to do'; 2063 *als vorher bedacht* 'as if thought out beforehand,' instead of 'as if premeditated'; 2552 *nur die Wut zu wecken* 'to arouse nothing but rage' (should be 'madness'); 3975 *Ich will nicht hoffen* 'I do not hope' instead of 'I hope (trust) you have not.' In the note to 1369 we read: *Umringt* means 'surrounded,' while *umrungen* is 'beset,' 'encompassed,' whatever this distinction may mean; but Schiller uses *umrungen* in several places for *umringt*.

A few errors occur in the notes relating to etymology or to historical grammar. Note to 49: the plural of *Freude* is now weak, not strong; 134, *nahes* is itself formed after the analogy of *tages*; 160, *willens* is not an adverbial genitive sing., but a predicative genitive with the force of an adjective; 331, the weak form of the adjective is also used in the genitive plural after *aller*; 1732, the *l* in *Liebling*, *darling*, etc., is not inorganic, but is the

characteristic consonant of another diminutive suffix *il* (*el, al*); 2505, *Schuld* in the sense of 'guilt' does form a plural in archaic speech and in poetry (cf. Luther's *Und vergib uns unsre Schulden*, 2605); the O.H.G. adjective is *wanawizi*, more commonly *wanawizzi*, M.H.G. *wanawizze(c)*, not *wana wizi*, etc.

Other points in the notes: 86, the emendation is worse than the original; the simple fact is that the words *Da sie* are understood in line 88.—143. *hochfahrend* and *hochtrabend*, but *hochfährig*?—189. The final *e* is here required for the *Senkung*; it is elided only where it is superfluous.—251. *Unwillig* 'unwillingly,' but not 'unwilling.'—269. *Sonst* 'formerly.'—311. 'His brutal embrace,' not 'his foul embrace.'—329 and 2826. Bothwell himself stated in his will that he had won Mary's love only by means of magic potions.—2014. What do the words "now even" mean in this connection?—2352. Aug. 24-25, not 23-24.—2422. Quotation from Wallenstein: *verführt*, not *verführte*. P. 255, Elizabeth is *obliged* to banish Lord Burleigh?

We have noticed only two misprints: p. xxiv *Darley* for *Darnley*; note to 2769, *bosen* for *bösen*.

The book is attractively gotten up and is, on the whole, despite its defects in matters of detail, one of the best school editions now available.

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GERMAN LITERATURE.

Geschichte der deutschen Litteratur von der ältesten Zeit bis zur Mitte des elften Jahrhunderts. Von JOHANN KELLE. Berlin: Wilhelm Hertz (Bessersche Buchhandlung), 1892. 8vo, pp. 435.

WACKERNAGEL'S history of German literature and Kögel's treatise on High and Low German literature in Paul's 'Grundriss' make one at first doubt the *raison d'être* of such a book as this. The method of treatment pursued by Kelle differs, however, so much from either Wackernagel's or Kögel's, the book before us is so scholarly throughout, and its author shows such thorough acquaintance with the latest investigations, that it will soon

find a place among the standard works on the subject.

In eight chapters or "books" the author presents (without a word of introduction, a very commendable proceeding) the history of German literature from the oldest times to the death of Konrad II (1039). Clearness and directness characterize the style throughout. Wherever it is possible (and this adds an important element of value to the book), the author shows the political background of the period under discussion. The position of the Franks and their influence on the evolution of German literature is brought out with skill, as is also the part played by Christianity in the development of German culture and the German language.

Kelle's literary criticisms are less satisfactory than his method of presentation. The discussion of the Hildebrandslied and of the Heliand lacks vividness, and, to our mind, the author exaggerates Otfrid's merit.

The arrangement of the book leaves room for improvement. The text contains much that belongs to the notes; for example, the long discussions of the texts. In the notes Kelle might have followed Kögel's example and characterized with a few words the most important books he mentions. One is plunged into long lists of works which are meaningless to all who have not worked in the particular field of German literature they deal with.

On p. 3 we find mention of the "asiatische Urheimat" of the Germans. It is certainly unwise to make such a statement without in some way referring to the theory of the European home of the Aryan races. On pp. 4 ff. Kelle reproduces in detail Cæsar's and Tacitus's accounts of Germany, where it would have been very much more satisfactory to give the results of modern investigations, or at least state where the ancient sources are not reliable. So the sentence "Jeder Staat suchte möglichst weite Einöden und Wüsteneien an seinen Grenzen zu haben" (p. 4) needs a comment (cf. Dahn, 'Urgeschichte,' pp. 72-73).

Why ask, on p. 119, whether the poet of the Heliand clothed his subject-matter in popular garb simply as a concession to his public or because he was brought up in such views,

when the latter seems so much more probable? The spirit of the whole poem is so consistently Germanic as contrasted with Hebrew, that we should have to presuppose remarkable skill on the part of the poet to enable him to affect the tone he strikes without betraying his real spirit.

On p. 201 the author ought not to speak of the Latin Nibelungenlied without mentioning the reasons for doubting its ever having existed. We should here expect a reference to Müllenhoff's 'Zur Geschichte der Nibelunge Not,' p. 75. To the literature on Waltharius (p. 388) might be added 'The Saga of Walther of Aquitaine' by M. D. Learned, *Publications of the Modern Language Association of America*, vol. vii, no. 1.

The treatment of the Heldensage and the chapter on Otfrid should be mentioned for their excellence. Kelle shows with much skill in how far Otfrid's poem is an exponent of Germanic life. There would have been no harm, by the way, in at least mentioning Piper's view of the Otfrid texts.

The notes on Muspilli (p. 358 ff.), contain a valuable investigation on the date of that poem. A study of the St. Emmeraner Urkunden (cf. 'Grundriss,' ii, p. 212) has led Kelle to fix the date of Muspilli a little later than the middle of the ninth century.

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FRENCH LITERATURE.

Le Moulin Frappier, par HENRI GRÉVILLE.

Adapted and edited for use in schools and colleges by James Boiëlle, B. A. (Univ. Gall.). London: Whittaker & Co.; New York: Macmillan & Co.; 1893. Text, pp. 233; Notes, pp. 40.

IN this handy little volume, Henri Gréville's charming novel is made to do a duty very different from that proposed by the author. In the opinion of the author and, in general, from an artistic point of view, a book of pure literature is doubtless mutilated by being cut down, as in this case, to a little more than one third of its original form. But in any case, a book of high literary merit is degraded when used mainly for the purpose of elementary

instruction, and yet teachers of language must of necessity use such material.

Condensed and abridged forms of texts are, therefore, justified by their usefulness for school purposes, and we may add that outside of the schools, many general readers are likely to enjoy the shorter form, when they would not undertake the original.

'Sans Famille,' of Malot, 'Les Trois Mousquetaires,' of Dumas, 'Soll und Haben,' of Freytag, and other valuable specimens of foreign literature, thus condensed, have come into the hands of a wider public.

In his Notes, Prof. Boiëlle has given many examples of clever, idiomatic translation, has explained foreign customs and institutions, and brought out, systematically, important laws of grammar.

Teachers of French must in the main encourage their students to read widely, and so cannot delay very long on purely grammatical points. But there must always be a safe grammatical foundation, varying in amount according to the aims and circumstances of the instruction; and after the first theoretical work is done, it seems to me advisable, at some time in the lower course, to let the student review the grammar practically by occasional but regular reference to the text under consideration. For such a purpose, Prof. Boiëlle's grammatical résumés are very useful. They are not long enough nor numerous enough to be tedious, and besides the teacher will supply plenty of current reading, in which the explanations are as few as possible.

The idiomatic renderings in the Notes will be suggestive and stimulating. It is difficult to lay too much stress upon thoroughly idiomatic translation.

In some cases the note, good enough in itself, seems hardly necessary; as, p. 253 (70, 25), where the regular agreement of *eues* is explained. Similarly we might dispense with the following notes: p. 265 (145, 7); p. 270 (175, 29); p. 273 (196, 16; 198, 9); p. 274 (203, 1; 204, 19); p. 275 (222, 24).

Occasional translations are not happy; for example, p. 236 (4, 3), *je leur ai payé à boire*, *I have stood them drinks*. This has a clever ring, but for the continental customs, it

smacks too much of the bar-room. We might say, *I invited them to drink a glass of wine with me.* P. 237 (5, 3), *as-tu trouvé à qui parler? Have you found Miss Right? Better, have you found the right girl?* P. 260 (110, 23), *Je m'en charge, I undertake that it shall be so. Better, I answer for it.* P. 264 (143, 16), *je suis reçu au salon de peinture, I have two pictures hung in the Academy. Better, my pictures have been accepted by the Academy.* P. 269 (166, 12), *que voulez-vous! What would you have? Better, What else could you expect!* P. 272 (191, 5), *en Parisienne comme il faut, into a lady-like Parisian girl* (sic). Geneviève is no longer a girl, Why not say, *into a well-bred Parisian lady?*

Some of the grammatical statements might be modified. P. 256 (90, 20), the explanation of the subjunctive will be clearer, if it be added, than the *relative* denotes *character*. P. 268 (163, 29, v), the example in the text has only *one* infinitive. But these are only a small part of the whole book. The work is admirably done, and will help, not only to instruct pupils of the intermediate grades, but also to stimulate the desire to read more widely in French for the enjoyment of the literature.

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CORRESPONDENCE.

'TOTE.'

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—With reference to the frequent discussions concerning the etymology of the provincial word, "tote," meaning to "carry," resumed two years ago in the pages of this journal, vol. vi, pp. 180f., I have thought it of interest to call attention to an instance of the use of this word in the American colonial period which is earlier than any that has ever come under my own observation.—I owe to my brother, Philip A. Bruce, Esq., Corresponding Secretary of the Virginia Historical Society, the communication of this instance which was made in the following terms:

"The word occurs in the 7th clause in the grievances of Gloucester County which were presented to the three Commissioners who

had been sent to the colony of Virginia to inquire into the causes of the rebellion of 1676 headed by Nathaniel Bacon. All the counties of the colony were asked to give a statement of their grounds of complaint against the administration of the affairs of Virginia by the men then in authority in the colony. The original of the Gloucester grievances is preserved in the British State Paper Office, Colonial Entry-Book, No. 81, pp. 325-327, February, 1676-77, 7th clause. A complaint against Major Robert Beverley that when this county had according to order raised 60 armed men to be an outguard for the Governour, who not finding the Governour nor those appointed commanders they were by Beverly commanded to goe to work, fall trees and mawle and toat rails which many of them refusing to doe he presently disarm'd them and sent them home at a tyme when this country were infested by the Indians who had but a little before cutt off 6 persons in one family and attempted others. They beg reparation against the said Beverly and his Majesties gracious Pardon for their late defections.'"

The occurrence of the word in a public remonstrance to the King is significant, as showing how firmly fixed it was in popular use in Virginia even at this early date. With regard to the older theory of African origin for the word, my brother calls my attention to the fact that at this time the number of negro slaves in Virginia was still very small, so that negro influence on the speech of the English population would hardly have been strong enough as yet to have added a word to their vocabulary.

Before concluding, I should like to point out what seems to me to be a very important omission in Prof. Baskervill's identification of the word "tote," with the word "tout," as in the phrase, "to tout for custom" (MOD. LANG. NOTES vi, 181)—the omission, I mean, to explain the marked difference in the pronunciation of the two words.

J. DOUGLAS BRUCE.

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THE AVOWING OF ARTHUR.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—The first tale of Bawdewyn of Britain in the Middle English *Avowing of Arthur* (sts. 58-62, Robson, *Three Early English Metrical Romances*, pp. 86-88) is compared by Gaston Paris ('Hist. Litt.,' xxx, 112) with

the twenty-sixth fabliau in Montaiglon's *Recueil général* (i, 294-300). It appears, however, not to have been remarked that the short Latin "tragedy" of the sixty soldiers and the two women (contained in the *Poetria* of Johannes de Garlandia) belongs to the same set of stories. The argument of this tragedy is printed by Rockinger, *Briefsteller und Formelbücher des elften bis vierzehnten Jahrhunderts*, in *Quellen und Erörterungen zur bayerischen und deutschen Geschichte*, ix (1863), 503, n. 1 (cf. Peiper, Gösche's *Archiv für Literaturgesch.*, v, 232; Cloetta, *Beiträge zur Literaturgesch. des Mittelalters und der Renaissance*, i, 126). The tragedy resembles the fabliau more than it does the English story, but has a catastrophe quite different from that of either. If, as Paris is inclined to think, the fabliau and the date in the *Avowing* are founded on an actual occurrence, the tragedy appears to be nearer the facts than they are. It affords a straightforward story, of which the French and English poems may well have been cynical developments.

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VILLOTTE FRIULANE.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Students of Romance lyric poetry will be glad to have their attention called to a collection of *Villotte Friulane* published by Dr. Schatzmayr in the *Zeitschrift des Vereins für Volkskunde* iii, 3. In connection with Jeanroy's discussion of the "aube" (*Origins de la Poesie Lyrique*, p. 69), No. 19, a *Matinata*, is of particular interest:

"El gial al çante E cri che'l dî—Mandi, ninine, Voi a durmi. Cûr miò dilèt No sta vai—Mandi, ninine, Devi parti!"

Here, as in a chanson of Vaud to which Jeanroy refers, we have, in place of the lark or the watcher, the cock announcing the dawn. The simplicity of this poem and the absence of the least vestige of ornament, would seem to preclude the probability of its being a derived form. We merely have the situation presented, without any attempt at poetical accompaniments. No. 18, a *Serenata*, manifests the same character and, in general, this whole collection of Folk-songs, of which a continu-

ation is promised, is one which will well repay study.

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STAPOL=Patronus.

(Sp. *padron*, Port. *padrão*.)

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Particular interest attaches to the precise meaning of *stapole*, 'Beowulf,' 927, because of its bearing upon the structure of Heorot and the placing of Grendel's arm. Heyne's conception of Heorot depends in its every characteristic feature upon his reading of this word. Th. Miller ('The Position of Grendel's Arm,' *Anglia* xii, 398f.) selects a single gloss, *patronus* (Wright's 'Voc.,' ed. Wülcker, 2d ed. 2 vols., London, 1884, i, 126.8), explains it as a misspelling of *petronus* (cf. Littré, art. *perron*), and accordingly concludes that the word means "flight of steps." We doubt whether, as he says, the collocation of the word in the glossary confirms this—"tectum, valva, patronus, ascensorium, destina." Moreover, Miller overlooks abundance of evidence going to prove that the word means "pillar, post, stake." We review this briefly:—*'Beowulf,'* 2719, "stanbogan stapulum fæste; Bede, 'Ecc. Hist.' 520-6, 'He het stapulas assettan (*erectis stipitibus*)'"; Lindisfarne Matthew, xxi. 12., *columbas* glossed "culfra et staplas," through confusion with *columnas*; Wright, *ut cit.*, i. 205.5, *stapol=cione* (that is, Gk. *κίον*, pillar in the Homeric hall, and stake in the ground); ii. 12.49 *batis*, corrected by Somner to *basis*, elsewhere glossed 18.27, 191.-34, 336.34, 357.33, *syl*, 164.31, *post*.

This seems proof enough. But let us look at the single gloss Miller selected, *patronus*, i. 126.8, putting aside, however, his explanation, which involves a hypothetical spelling of a hypothetical word. The word is unknown save in this gloss, and as no Latin authority could be discovered, the thought suggested itself that possibly it might have lived on in one of the Romance dialects in some sense which would throw light on the Anglo-Saxon word. A search proved apparently successful. In Spanish, there is the word *padron* defined ('Nuevo Dicc. de la Lengua Castellana'), "La

columna de piedra con una lápida ó inscripcion que recuerda algun suceso notable"; in Portuguese *padrão*, defined ('Dicc. Contemporaneo de Lingua Portuguesa') "monumento ordinariamente de pedra que os nossos descobridores levantavã nos logares que descobriam, como signal de dominio e posse." Moraes refers to the 'Lusiad,' v, 78 (Leipzig, 1873, p. 101):—

"Hum padrão nesta terra alevantámos." This seems to be our word; of its development we may be sure, for it runs parallel with the more familiar *patronus*—"patron." Here we should recall Jenning's happy guess ('Das deutsche Haus,' *Quellen u. Forschungen*, No. 47, Strassburg u. London, 1802, p. 171), that if *stapol* means "pillar," *patronus* may indicate that it was one of particular importance like the *fürstul* or "prince-pillar," of the 'Lex Bajuvariorum.'

Old Frisian, Icelandic, Danish afford us uses of our word with similar meanings. In the Low German, it means (1) stocks for ship-building, (2) a heap, or pile. From this came its use to denote commodities sold in bulk, a word which passed over into the French *estaple*, whence our similar word, found in the Edwardian Statute Staple, so-called, which ordained that foreigners might buy staples only in certain staple-towns. Arnold ('Beowulf,' 927 N.) speaks of *staples*, erections on which goods were displayed; I find no authority for this.

We have the word today in its original sense in *staple*, the fastening, post of a bed, small shaft of a coal-pit (Wright, 'Prov. Dict'); finally the four posts of a press are called the *staples*, and (a word I believe not included in the dictionaries) carpenters speak of the *staples*, or *staple-posts* of a fence.

So much seems certain,—for Sp. *padron*, Port. *padrão* the true etymon is supplied by Ælfric's gloss, and we may be reasonably sure that *stapol* means "pillar." But this need not commit us to Heyne's *central* pillar, and all he supports upon it,—square hall, wall of vertically planted tree trunks, stone foundation, and awkward and impossible internal arrangement. We know (Weinhold, 'Altnordisches Leben,' Berlin, 1856, p. 239) that in the Scandinavian hall the largest of the double row of

pillars came out above the house and was painted and carved.

CLARENCE GRIFFIN CHILD.

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THE *ubi sunt* FORMULA.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In the light of Professor Creiznach's study of the "Gaudeamus," and Dr. Bright's references in MOD. LANG. NOTES viii, 3, one would expect to find many examples of the *ubi sunt* formula in the Middle English lyrics. That such examples do occur in poems, antedating Villon and Ryman by two centuries, is easy to prove.

The formula appears in one of the most charming of early lyrics the "Luve-Ron" by Thomas de Hales ('Old Engl. Misc.,' x, l. 65, p. 95):

*Hwer is paris and heleyne.
pat weren so bryht and feyre on bleo.
Amadas. tristram. and dideyne.
yseude. and alle peo.
Ector wif his scharpe meyne.
and cesar riche of wordes feo.
Heo beop iglyden ut of þe reyne.
so þe schef[f] is of þe cleo."*

It is interesting to note that this song has been translated into German by ten Brink ('Gesch. der Eng. Lit.,' i., 261), and Englished by his translator, Kennedy (i, 208).

The formula is employed to strike the deepest note in the poem on Death, preserved to us in Cotton MS. Caligula, A. ix, and Jesus Coll. MS. 29 ('Old Engl. Misc.,' p. 168).

It is used with good effect in Harl. MS. 2253 (Böddeker, "Geistliche Lieder," xvii, 121 f., p. 229):

*wher beþ hue pat byforen vs were,
Lordes ledyes, pat hauekes bere,
haden feld & wode?
þe ryche ledies in huere bour,
pat wereden gold on huere tressour,
wif huere bryhte rode"?*

Böddeker proves (p. 460) that nine strophes in the Digby MS. 86, fol. 125, pointed out by Stengel ('Cod. MS. Digby 86,' p. 60), correspond in all essential particulars to the stanza cited and the six following, in the Harleian.

This is noteworthy as the Digby MS. strophes bear the superscription: "ubi sount qui ante nos fuerount"?

FREDERICK TUPPER, JR.

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TEAM.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—On page 122 of the present volume Prof. Macmechan mentions the use of "team" for "carriage" as current in Nova Scotia, observing that, apart from the instance he gives, he had never seen this use of the word in print before.

I think I have met with another example, and that in Spenser. In his 'Prothalamion,' l. 60-64. we find:

"Them seem'd they never saw a sight so fayre,
Of Fowles so louely, that they sure did deeme
Them heavenly borne, or to be that same payre
Which through the skie draw Venus silver Teeme."

S., however, generally uses it in the other sense; as, 'F. Q.,' Book i, iv, 36.

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PEDAGOGICAL SECTION

OF THE

Modern Language Association of America.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—The pedagogical section of the Modern Language Association will hold its session at the coming meeting of the Association in Washington, on the afternoon of Thursday, Dec. 28. It is hoped that all the members of the association who are in attendance at the annual convention, will aid in the discussion to be opened before this Section. The general topic proposed for discussion is that represented by Prof. Vietor's article in the November issue of *The Educational Review*, entitled, "A New Method of Language Teaching."

It is particularly desired to have discussed the phonetic basis and the inductive study of grammar, on the method outlined by Prof. Vietor. Prof. A. Rambeau, of Johns Hopkins University, will open the discussion on the first of these special topics, with a paper on

"The Value of Phonetics In Modern Language Teaching (practical illustrations in regard to French)." Prof. Starr W. Cutting, of Chicago University, will open the discussion of the second special topic, with a paper affirming the proposition that "Elementary Grammar Study Should Be Inductive." All members of the association are cordially invited to take part in the discussion.

CHAS. HARRIS, *President*.

Adelbert College.

BRIEF MENTION.

W. R. Jenkins (New York. Schoenhof: Boston) has secured the services of Dr. Woodward of Columbia College, in editing the novels which he publishes in his series of "Romans choisis." The first thus issued is George Sand's 'Nanon' (number 21 of the series). The text is preceded by a short introduction in English and is followed by abundant and competent notes, which, perhaps, do too much work for the reader if they err at all.

The same firm adds to its "Contes choisis" number 18, 'Près du bonheur' by Henri Ardel, a writer of whom we must confess our ignorance. The volume is annotated, with explanatory and grammatical notes, by E. Rigal.

From D. C. Heath & Co. (Boston, New York, Chicago, London) come a number of texts, many of them edited by English students. These include the episode of the 'Escape of the Duke of Beaufort' in Dumas' 'Vingt ans après,' with notes by D. B. Kitchin; an abridgment of Loti's 'Pêcheur d'Islande,' edited by R. J. Morich; Balzac's 'le Curé de Tours,' annotated by C. R. Carter; a selection from Erckmann-Chatrian's 'Histoire d'un paysan,' edited by W. S. Lyon; and Paul Gervais' 'Un cas de conscience,' with notes, vocabulary and appendices on irregular verbs and pronouns by R. P. Horsley. In addition to these contributions to available French Texts from across the water, are three selections from the same source intended for younger readers and published by the same house. Each of the three contains a vocabulary, and appendices on irregular verbs and

the pronouns. Two of them, 'l'Expédition de La Jeune-Hardie' by Jules Verne, and G. Bruno's 'les Enfants patriotes' are edited by W. S. Lyon. The third is 'Une aventure du célèbre Pierrot' by Alfred Assollant, with notes and vocabulary by R. E. Pain.

From D. C. Heath & Co. come also two texts prepared by American instructors. One, George Sand's 'la Mare au diable,' has an introduction and notes by F. C. de Sumichrast, who laments that he has been forced to expurgate the text to please certain blue stockings in the profession. The other, Beaumarchais' 'le Barbier de Séville,' edited by I. H. B. Spiers, shows the best work of them all. The annotator has gone at his text with a regard to its merit as literature and its place in the history of the stage. He prefaces the play with an excellent introduction and follows it up with judicious notes. All of these texts are in paper covers and are at the uniform price of 25 cents.—Two more publications in Heath's *Modern Language Series* are intended for the use of children. These are Génin's 'le Petit Tailleur Bouton' with notes and vocabulary by W. S. Lyon, and De la Bedollière's 'la Mère Michel et son Chat' with notes and vocabulary by W. H. Wrench. The same appendices appear here as in the other books of the kind.

From Longmans, Green & Co. (New York and London) comes a selection of episodes from George Sand's 'François le Champi,' neatly edited by C. Sankey. Price, 25 cents.

Ginn & Co. have reprinted from Luquiens' 'French Prose of Popular Science' the first selection of that volume, "la Prise de la Bastille" with pagination and notes intact.

PERSONAL.

Dr. C. Alphonso Smith, of Greensborough, N. C., is now Professor of English at the University of Louisiana, Baton Rouge, La. Dr. Smith received his college training at Davidson College, N. C. (A. B., 1884; A. M., 1887), after which he became Principal of the Salem Academy, Johnston Co., N. C. In 1889 he entered the Johns Hopkins University, and during the next four years pursued graduate

courses in English, History and German, and during the last two years of this period, also taught the undergraduate classes of the University in English Composition and Rhetoric. In June of the present year he received the degree of Doctor of Philosophy at the Johns Hopkins University; his dissertation on "The Order of Words in Anglo-Saxon Prose" has been published in the *Publications of the Modern Language Association of America*, vol. viii, No. 2.

Dr. A. H. Tolman, of Ripon College, Wisconsin (see MOD. LANG. NOTES, vol. iii, p. 238, vol. iv, pp. 63, 226) has been appointed Assistant Professor of English Literature at the University of Chicago.

Dr. Frank Jewett Mather, Jr. has been appointed Instructor in English at Williams College (Williamstown, Mass.), where he received his college training (A. B., 1889). From 1889 to 1892 Dr. Mather pursued graduate courses at the Johns Hopkins University in English, German and Philosophy, holding the Fellowship in English for the sessions of 1891-92, and receiving the degree of Doctor of Philosophy, June, 1892. His dissertation is entitled "The Conditional Sentence in Anglo-Saxon" (Munich, 1893).

Dr. B. J. Vos, Instructor in German at the Univ. of Chicago during the past year, has been appointed Associate in German in the Johns Hopkins University. Dr. Vos was graduated as A. B. at the Univ. of Michigan in 1888, and pursued graduate studies in the Johns Hopkins University from 1888-1891, holding a fellowship from 1889-91, and receiving the degree of Ph. D. in 1892. During the year 1891-92 he studied at the Univ. of Leipzig under Professors Zarncke, von Bahder and Mogk. His dissertation is a treatment of the "Style and Metrics of Hartmann von Aue, considered as Chronological Tests."

L. Emil Menger has been appointed Instructor in Romance Languages at the Johns Hopkins University. Mr. Menger is a graduate of Mississippi College, Clinton, where he received the degree of A. M. in 1890, and that of Ph. D. from the Johns Hopkins University in 1893, when he presented a thesis entitled:

"The Historical Development of the Possessive Pronoun in Italian." He has also published the following articles: "*E in tutti e tre, tutte e tre*" and "Some Notes on American Pronunciation of English." Dr. Menger held the position of Instructor in Latin and German at Mary Le Grand Institute, Vicksburg, Miss., from 1888-90.

Dr. C. A. Eggert has been appointed Adjunct Professor of Romance Languages at Vanderbilt University, Nashville, Tenn. Dr. Eggert's training was received at the Gymnasium in Magdeburg; he afterward studied at Paris, and the Universities of Berlin and Heidelberg. In 1868, he received the degree of A. M. from Princeton, N. J.; 1876, that of Ph. D. from the Univ. of Heidelberg, and in 1889 that of LL. B. was conferred on him by the State Univ. of Iowa, in which institution he was Instructor in Political Economy for four years and Professor of Modern Languages for twelve years. For the academic year 1892-93 he was Fellow by Courtesy at the Johns Hopkins Univ. Dr. Eggert has published the following articles: "Modern Languages," "A Plea for Modern Languages," and "The Problem of Higher Education."

Mr. John Edward Kerr, Jr., a young English gentleman resident in New York, who has been for some time engaged in collecting all classes of works—technical, rare and popular—treating of the romances of the Round Table, and especially of the legend of Tristan, has generously transferred his entire collection to the rooms of the Romance department of Columbia College, where he has placed it at the disposition of the instructors and graduate members of the department for the coming year. Mr. Kerr is himself an enthusiastic student of Old French, and has become an auditor at certain of the courses offered at Columbia.

Mr. H. L. W. Otto, a nephew of the late Germanist, Friedrich Zarncke of Leipzig, has been appointed Instructor in Romance Philology at Cornell University.—Born at Perleberg, Germany, in 1865, Mr. Otto attended the Royal French Gymnasium at Berlin from 1873 to 1884, and devoted himself later on to the study of Romance Philology and History in

the Universities of Rostock, Freiburg im Breisgau, Leipzig, Paris (Sorbonne and Collège de France) and Berlin. In 1890 he took the state-examination *pro facultate docendi* at Berlin, and was Instructor in French at the State University of Wisconsin, 1892-1893. In 1892 (cf. MOD. LANG. NOTES, vol. vii, pp. 225-242). He published a folklore essay, "*La tradition d'Eginhard et Emma dans la poésie romanesca de la péninsule Hispanique.*"

Dr. Thomas Logie (cf. MOD. LANG. NOTES, vol. v, p. 225) has been appointed Assistant Professor in Modern Languages in Rutgers College, New Brunswick, N. J.

Dr. Hugo A. Rennert, formerly Assistant Professor of Romance Languages and Literature in the University of Pennsylvania (cf. MOD. LANG. NOTES, vol. vii, p. 223), has been elected Professor of Romance Philology in the same University.

Mr. J. Grant Cramer has been appointed Instructor in Modern Languages at Lehigh University, South Bethlehem, Pa. Mr. Cramer spent some time at Boston University, Columbia College and University of the City of New York, from which institution he was graduated in 1889.

Mr. George W. Schmidt has been appointed Instructor in German at Lake Forest University, Ill. Mr. Schmidt received the degree of Ph. B., 1888 and Ph. M., 1891, from Syracuse University, and spent a year as Instructor of German and French at the Northwestern University, Evanston, Ill.

Mr. J. D. Bruner (cf. MOD. LANG. NOTES, vol. iv, p. 258) has been appointed Assistant Professor of Romance Languages in the University of Illinois, Champaign. Mr. Bruner spent three years at Johns Hopkins University, studying the Romance Languages, at which institution he received the degree of Ph. D. in 1893, the subject of his thesis being "*The Pestoiese Dialect.*" Dr. Bruner has spent a year in Paris and Florence studying French and Italian, and traveled extensively through Italy.

Mr. Theo. L. Neff has been appointed Associate Professor of Modern Languages at the State University of Iowa. Mr. Neff had his early training at De Pauw University, Ind., where he received the degrees of B. Ph. in 1883 and A. M. in 1886; he also spent one year each at Hannover, Leipzig, and Paris. He was Instructor and later Assistant Professor and then Associate in Modern Languages at De Pauw University, from which institution he was called as Instructor of Modern Languages to the University of Iowa.

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BULL & AUVACHE, 34 and 35, Hart Street, Bloomsbury, London, W.C. Catalogue of Ancient and Modern Books. cxxxvi, 1892.

JORDAN, RICHARD, Türkenstrasse 11, München Bavaria. Katalog Nr. 2, 1893.

KOEBNER, WILHELM, Schmiedebrücke No. 56, Breslau, Germany. Katalog Nr. 215. Auswahl Merthvoller und seltener Werke aus verschiedenen Fächern.

KOEHLER, K. F., 41 Unter den Linden, Berlin Germany. Katalog No. 27. II. Romanische und Slavische Sprachen und Litteraturen, 1893.

LAPI, S., Città di Castello. Bibliotheca Manzoniiana. Catalogue N. 19. Troisième Année. 1892.

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QUARITCH, BERNARD, 15 Piccadilly, London. A Rough List of Recent Publications. No. 29, Nov., 1892.

THORIN, ERNEST, Rue de Médecis, 7, Paris. Catalogue Général des Livres de Fonds. Mai, 1892.

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ANNOUNCEMENTS.

Messrs. GINN & COMPANY, Boston, announce to appear in January, 'An Introduction to the French Authors,' by Prof. ALPHONSE N. VAN DAELL, and in February, an edition of RIEHL'S 'Burg Neideck,' by CHARLES BUNDY WILSON.

Messrs. D. C. HEATH & CO., Boston, have just issued the first four books of GOETHE'S 'Dichtung und Wahrheit,' edited by Prof. C. A. BUCHHEIM. The same firm have in press an edition of SCHEFFEL'S 'Eckehard,' edited by Prof. CARLA WENCKEBACH.

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